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12 Christmas projects

Great ideas to keep you inspired over the holiday

Future tech

Curved sensors, Wysips screens...

Richard Sibley looks at the technologies that may be coming to cameras soon

And the winner is...

After 10 rounds, thousands of entries and 300 shortlisted images, the winner of **APOY 2013** is announced

The winter garden

Clive Nichols unlocks the photo potential on your doorstep



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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

AS THE year draws to a close, it's natural to reflect on the highlights of the preceding 12 months and ponder what the coming year will bring. I always look back at the cameras that have debuted over the year and marvel at the technological innovation that has gone into them. Every year I proclaim that, when it comes to cameras, photographers have never had it so good. Even if you're not wowed by some of the clever features, the image quality keeps getting better, at ever higher ISO settings.

Of this year's trends I'll highlight three. It's increasingly common for new cameras to eschew the anti-aliasing filter over the sensor in favour of sharper images, albeit with a greater risk of moiré.

Live view focusing and the AF systems of compact system cameras are getting faster, thanks to the increased adoption of hybrid sensors. Finally, there seems to be a swing towards full-frame photography, with four of this year's most exciting cameras from Nikon and Sony using 24x36mm sensors. Oh, and there's the growth of built-in Wi-Fi. That's four trends, but in the spirit of Christmas I hope you'll let me off. On that note, I wish you all a joy-filled and peaceful holiday.



Nigel Atherton
Group Editor



P57

12 DIY days of Christmas

We've 12 great DIY techniques for you to try over the Christmas holidays

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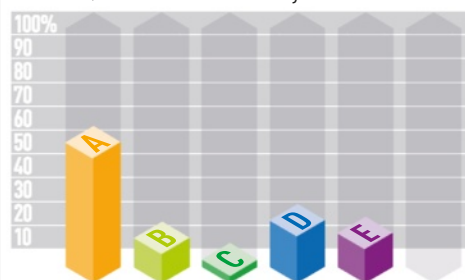
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Find out who won Panasonic prizes worth £10,000 in round 10 and who is Amateur Photographer of the Year 2013

THE AP READERS' POLL

IN AP 30 NOVEMBER WE ASKED...

Cost aside, is the Nikon Df a camera you would want?



YOU ANSWERED...

A Yes, it looks wonderful	52%
B Great style, but I'd want more pixels	12%
C Great spec, but I don't like the style	3%
D No, I'm not interested in retro	19%
E It's no different from other DSLRs	14%

THIS WEEK WE ASK... What has been your favourite trend of 2013?

VOTE ONLINE www.amateurphotographer.co.uk

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Gregory Heisler reveals the creative thinking behind his images of A-list celebrities to Andrew James

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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NewsReview

AP news editor **Chris Cheesman** reflects on a turbulent 12 months



© CHRIS CHEESMAN

January

- Fuji questioned the worthiness of full-frame, saying its X-Trans imaging sensor was performing 'not far off' the larger format
- In the wake of the scandal over topless photos of the Duchess of Cambridge, the RPS said courts should levy high fines to make editors 'think twice' before publication

March

- The opening of Media Space, a new gallery at the Science Museum, was delayed after the project manager left. It opened six months later
- Alan Jessop (pictured), whose father founded Jessops in 1935, welcomed the move by *Dragons' Den* star Peter Jones to buy the brand name



COURTESY ALAN JESSOP



© GEMMA FAULLEY

May

- Legend David Bailey (left) hit out at new laws that threatened photographers' copyright, fearing many online images would be exploited
- The Bath-based RPS welcomed the reopening of its local Jessops

July

- Samsung unveiled a fisheye lens for its NX series of CSCs
- Former Olympus chairman Tsuyoshi Kikukawa was handed a three-year suspended sentence in connection with the Olympus financial scandal



© MARK GOODWIN

September

- Musician Mark Goodwin (left), who toured with 'King of Skiffle' Lonnie Donegan, credited AP for helping him achieve an LRPS Distinction
- A copyright row raged after the winning image in an online photography competition was believed to have been stolen from Indonesian photographer Hengki Koentjoro

November

- High-street competition in the capital was set to heat up with news that Park Cameras was preparing to open a store in London's West End before Christmas
- A 'haunting' archive of shipwreck photographs dating back to 1869, captured by four generations of the same family, went on sale at Sotheby's



COURTESY SOTHERBY'S

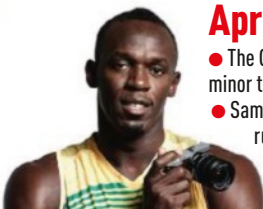
February

- Speculation that HMV stores were to house mini Jessops outlets proved misplaced, as interest in buying the Jessops brand name gained momentum following closure of the chain's 187 branches (see pages 8-9)
- Pentax went retro with its £400, 12-million-pixel MX-1 compact camera, featuring a 28-218mm f/1.8 lens



April

- The Canon EOS 700D ushered in minor tweaks over the EOS 650D
- Samsung joined forces with running star Usain Bolt (left) to promote its NX300



June

- Canon rolled out a 200-400mm lens that came with a built-in 1.4x extender, boosting the effective focal length to 560mm
- Olympus was set to supply lens parts to Sony as part of a £400m tie-up. Sony became Olympus's largest shareholder with more than 11% of voting rights



August

- Lytro's much-hyped light-field camera, designed to allow users to refocus an image post-capture, made its UK debut
- Hasselblad's 20MP Stellar compact (above), borrowed electronics from Sony's RX100, but cost nearly three times the price



October

- The Nikon 1 AW1 became the company's first 'waterproof' interchangeable-lens camera
- We learned that a pistol-shaped camera, the Doryu 2-16 – made for Japanese police to photograph protesters – sold for £9,000 at an auction in Berkshire



CHRIS CHEESMAN

December

- Hundreds of classic cameras and lenses, including around 50 Olympus OM bodies, went on sale in Dorset
- AP investigated police compensation payouts. The Metropolitan Police was among 11 forces that refused to release data on cost grounds



Retro-style cameras

Large-sensor compacts

Full-frame CSCs

Jessops (after being down and out)

NFC wireless technology



Smartphone photography

Camera sensors without optical low-pass filters

WHAT'S UP WHAT'S DOWN

Low-end compacts

DSLR prices (22%)



Focus on Imaging show

Adobe after customer accounts were hacked

Photos of moving police cars (see page 8)

General Imaging Europe

Photographic printing

2013
IN REVIEW



RETRO RENAISSANCE IN

The CSC market began to see signs of a slowdown, while the trend for retro-styled cameras simultaneously gathered pace,

CAMERA makers' nostalgic thirst for all things retro surged in 2013 as Fujifilm and Olympus launched models that, to the untrained eye, may not have looked out of place in a classic-camera museum.

Samsung had already primed its retro-style APS-C-format, 20.3MP NX300 at the start of 2013, while Nikon predicted further growth in the CSC arena – launching the diminutive Nikon 1 S1 along with the Nikon 1 J3.

But the first evidence emerged that the honeymoon period may soon be over in a CSC market whose rate of growth appeared to slow.

In 2012, interchangeable-lens camera production rose 34% and Japanese lens shipments broke through the 30 million units mark.

However, in the same week, AP reported that Nikon expected to sell 100,000 fewer system cameras than it had previously forecast.

As Christmas 2013 drew near, CSC sales threatened to be significantly less than a year earlier, according to market-research firm GfK. Had the industry got ahead of itself?

Manufacturers raced to raise themselves above the competition – among the new releases the APS-C-sized Sony NEX-3N, billed as the 'smallest and lightest' in its class.

Plus, built-in Wi-Fi was bursting out all over the place. April saw the unveiling of the Wi-Fi-enabled Panasonic Lumix DMC-GF6, a 16MP with a 3in articulated screen. Hot on its heels came the 7fps Lumix

DMC-G6, donning a 1.44-million-dot OLED viewfinder.

In a tribute to its 50-year-old Pen F, and to emulate a 'cult classic', Olympus debuted its Pen E-P5, with a 16MP TruePic VI Live MOS sensor and a claimed top shutter speed of 1/8000sec.

Canon had been noticeably quiet on the CSC front since launching its APS-C-format EOS M in 2012. As

we went to press, the EOS M2 (with 'improved' AF) emerged in Asia, but there are no plans for a European launch.

Fuji continued efforts to widen its CSC audience by launching the X-M1, which ditched the X-E1's EVF and added a 3in tilting screen.

The Fuji X-A1 became the latest model to house an APS-C-sized sensor and, four months later, the

firm declared all-out CSC war on Olympus and Panasonic by launching the X-E2 – the latter equipped with a 16.3MP, APS-C-sized X-Trans CMOS II imaging sensor borrowed from the X100S, and promising 60 differences over the X-E1, including faster AF.

Described as 'classically styled', Panasonic's 16MP Lumix DMC-GX7 rolled off the production line with a multi-angle viewfinder.

Aiming at a slightly smaller audience, Olympus's tie-up with Vespa spawned a £16,000 Pen E-P5 kit. More significantly, the firm announced its long-awaited response to four thirds lens users who had been holding out for another E-system camera following a barren few years since the release of the E-5 DSLR. The OM-D E-M1 would accept E-mount lenses via an adapter and was built to optimise AF for both four thirds and micro four thirds optics.

Panasonic gave birth to a diminutive CSC resembling a spy camera – the first of a new family. The 'GM' in the Lumix DMC-GM1 did not signify 'genetically modified'. Rather, the GM1 was a shrunk down version of the GX7.

It became clear that the retro trend was no passing fad confined to CSCs when – at the tail end of 2013 – Nikon went back to the future with the Df – an enthusiast-level, full-frame DSLR compatible with lenses dating back to 1959. Costing more than £2,700 with a 50mm lens, it was not, however, sold at 1959 prices.

SOUND FUTURE FOR WIRELESS

THIS was the year that we saw the launch of the first system camera to house an Android-based operating system. The Samsung Galaxy NX promised smartphone-like connectivity.

Samsung's CSC splurge was already in full swing when it launched the NX2000, an APS-C-format, 20.3-million-pixel model featuring a 3.7in touchscreen and Near Field Communication – a technology that allows images to be quickly shared, wirelessly, with other Android devices by holding them close together. In a sign of things to come, Sony Europe announced in the summer that all its future cameras would come with Wi-Fi and NFC built in.

The Galaxy NX, the first Android-enabled system camera





CSC FIGHT

crossing into the realm of the DSLR



The full-frame Alpha 7R compact system camera, which has no low-pass filter

CSCS GO FULL-FRAME

GOOD news it seemed, when, in an interview, Sony told AP it planned to make full-frame cameras more accessible to enthusiasts – bringing down prices in this sector. Bosses made the comment as they unveiled two full-frame E-mount compact system cameras (CSCs), which, it claimed, have a faster AF than the Canon EOS 5D Mark III, under certain conditions.

The Alpha 7 and 7R were aimed at advanced amateurs and professionals. The Alpha 7R (which has no low-pass filter) promised a 36.4-million-pixel sensor and cost £1,600, while the 24.3-million-pixel Alpha 7 would cost around £1,300. Earlier in the year, Sony had unveiled the entry-level flagship SLT, the Alpha 58, a 20.1-million-pixel replacement for the Alpha 57. But what of future A-mount models? Quick to reassure, Sony told us it was developing a new, mid-high-class, A-mount camera for release in 2014.

RISE OF LARGE-SENSOR COMPACTS

IF 2012 was the year of the high-end compact, then 2013 will be noted for a surge in larger-sensor models.

The 16.3-million-pixel Fuji X100S, announced in January, added a digital split-image screen to help manual focusing. The APS-C-sensor model dispensed with an optical low-pass filter to help boost image detail.

Nikon used what would prove to be the last-ever Focus on Imaging show in Birmingham to reveal a DX-format compact camera, the 16.2-million-pixel Coolpix A.

In the spring, Ricoh unleashed its GR, a £600, 16.2-million-pixel compact with an APS-C sensor.

Leica ended speculation over its X model by confirming the

arrival of a 16.1-million-pixel, APS-C-format compact, dubbed the 'Mini M'.

In July, we reported the addition of a hotshoe to Sony's 20.2-million-pixel Cyber-shot DSC-RX100, which features a 1in-type sensor, as does the RX10, which boasts a new Bionz X processor.

The firm also tweaked its full-frame RX1, removing the optical low-pass filter in the RX1R in what was becoming a growing trend in 2013.



The DX-format Nikon Coolpix A, another in a trend for large-sensor compact cameras

THE YEAR IN NUMBERS

100,000

Nikon's overestimate of the number of interchangeable-lens cameras it planned to sell

90

millionth Canon EF lens rolls off production line

36

parties were interested in saving Jessops as a going concern after administrators pulled the plug

\$25,000

won by photographer Brandon Stanton after a rights clash with fashion house DKNY

\$76,000,000

won by Kodak in a patent battle with Ricoh

PENTAX STAGES FIGHT BACK

OCTOBER saw the release of the Pentax K-3, a 24-million-pixel DSLR housing a Sony-made, APS-C-sized CMOS imaging sensor in what brand-owner Ricoh said was a serious bid to pull photographers away from the two biggest-selling DSLR brands, Canon and Nikon.

It was the third Pentax DSLR to be unveiled inside four months and suggested the historic name was back in business as far as enthusiasts were concerned.

Ricoh Imaging UK managing director Jonathan Martin admitted that, in the past, the firm may have 'let some of our users down' with a lack of SLRs in its line-up.

Pentax's takeover by Ricoh kick-started the turnaround. Martin added: 'The range has never expanded, but now... we are starting to be seen more as a player... Finally, we have a serious range of products.'

When asked if Pentax DSLRs had been hit by the growth of compact system cameras in recent years, Martin replied: 'What has held us back is lack of product... We are more alive and kicking than we were two years ago.'

2013
IN REVIEW

Two students were stopped and questioned after taking 'out of the ordinary' photos of a moving police car

© GEORGE ANASTASI

AP'S RIGHTS CAMPAIGNING PAYS OFF

AP RIGHTS WATCH
Committed to defending your photographic rights!

REPORTS of photography stops were few and far between in 2013, suggesting that years of campaigning by AP and other photographic bodies had paid dividends.

The year was not incident-free, however. Drama broke out at the London Palladium, not on stage but on the streets outside when a Leica user told how police used offensive remarks and twice stopped him taking pictures of people queuing.

The governing body for British horse trials was forced onto the back foot after urging event organisers to ban unofficial photographers taking pictures they planned to sell.

In the summer, two photography students hit out at police after officers said they did not use any formal powers when they stopped and

quizzed them over photos deemed 'out of the ordinary'. Kyle Adams and George Anastasi were questioned after trying to take pictures of a moving police car.

In a victory for photographers worldwide, New York-based Brandon Stanton won \$25,000 from DKNY after the fashion house displayed his images in a Thailand shop window without permission.

Back in the UK, photographer Jason Sheldon won a £20,000 payout from a promotions company over a celebrity photo it published without his consent.

And Daniel Morel won \$1.2m from agency giants Getty Images and Agence France Presse in a historic legal battle in New York over the use of images he had posted on Twitter.



SMARTPHONES KILL BUDGET COMPACTS

SMARTPHONE growth hit compact-camera sales harder and faster than many manufacturers had hoped.

Olympus, still recovering from the financial scandal of 2011, announced it had shed 3,400 imaging staff and planned more job cuts amid a worse-than-predicted decline in compact-camera sales.

The firm was not alone in confirming plans to end production of low-price compacts – cementing a strategy first revealed in 2012 – to instead focus resources on mirrorless interchangeable-lens models.

Fujifilm planned to halve its compact-camera line-up. Hiroshi Tanaka, general manager of Fuji's Optical Device and Electronic Imaging Products Division, explained that bottom-end models have a low profit margin and would be axed from the firm's line of around 20 compacts.

So, what is to be done? Well, Sony fought back by launching its two QX devices, equipped with their own shutter, sensor and processor, and designed to hook up with smartphones – transforming them into a 'premium' camera. The gadgets can also be used wirelessly.

THE YEAR IN NUMBERS

£1,000,000

needed to ensure public access to Fox Talbot's archive

4.8%

rise in visitors to the National Media Museum in 2012 after a 50% drop over the previous ten years

48

The number of Jessops shops that entrepreneur Peter Jones said may reopen

23%

fall in UK sales of interchangeable-lens cameras in March, compared to the same month in 2012

28%

rise in Nikon sales boosted by its Nikon 1 CSC models

30%

cut in Olympus imaging division staff over 12 months as part of a turnaround plan

80

millionth Nikkor lens marks brand's 80th birthday

3,700

'unpublished' images of Marilyn Monroe auctioned off

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JESSOPS

Jessops emerges from the

THE BIGGEST photographic news story to break during the annual CES electronics fest in the United States was not happening in Las Vegas, but thousands of miles away back in the UK.

A Vegas hotel room was converted into a pop-up AP newsroom as confirmation came from accountants in London that Britain's biggest photo chain had hit the buffers, after its bank finally pulled the plug and camera makers tightened credit terms.

Seemingly unaware of the impending crisis, some key Jessops staff were at CES, while other industry bosses were force to cancel their travel plans at the last minute.

Around 1,500 staff were to lose their jobs and 187 stores close as administrators moved in.

Thousands of customers were owed more than £1 million and faced the prospect of getting nothing back as unsecured creditors lodged claims of around £50m.

UK camera sales were hit hard in the following weeks – and would continue to suffer throughout 2013 – as camera makers joined Alan Jessop in lamenting the apparent exit of the famous Jessops name, set up by his father as a mail-order business in 1935.

AP received word that a saviour had come in the shape of entrepreneur and TV star Peter Jones, who was poised to breathe fire on the Jessops name.

Acting on a tip-off, AP spied staff restocking with fresh supplies of photo gear on an early morning visit to the former Oxford Street store.

In the shop's basement, 48 hours later, the *Dragons' Den* star outlined

CHRIS CHEESMAN



RISES FROM HIGH-STREET TURMOIL

ashes as *Dragons' Den* star Peter Jones takes on the challenge of turning around one of the biggest names in photography



his plans for the future in an interview with AP, during which he hinted at ambitions to expand into Europe.

Meanwhile, former Jessops chairman and respected businessman David Adams – who believed Jessops

had too many stores when he joined it in 2007 – announced plans to chair West Sussex-based Park Cameras.

He had left Jessops almost a year before the chain went into administration and told AP he

thought Jessops could have survived with fewer branches.

This was a view echoed by Alan Jessop, who ran the camera chain until he retired in the mid-1990s.

Alan told us he would not have expanded the business had he been in charge afterwards, adding that there was still room for a specialist high-street photographic chain of up to 50 shops – provided they were located in larger towns and tightly controlled.

AP was able to put Peter Jones in touch with Alan after receiving a call from the offices of the new CEO and chairman.

Peter Jones breathed new life into Jessops after its collapse

The ensuing weeks would see Peter Jones reopen 28 stores and even kit out staff with his own brand of stripy socks, as the publicity machine rolled on.

Figures suggesting that the UK photo industry had shrunk more than 20% in the first nine months of the year suggested Jessops had a challenge on its hands.

However, on an upbeat note, Mr Jones was reported to have told the mainstream press that Jessops' like-for-like sales have jumped 30% since he took over.

And, in a further boost for the high street, rival Park Cameras opened its first store in London before Christmas – a stone's throw from Jessops' flagship branch in Oxford Street.



Far left: Morrisons replaced Jessops on New Oxford Street

Left: The first Jessops store under Peter Jones reopened just before Easter in nearby Oxford Street

2013
IN REVIEW

WHAT'S IN STORE FOR 2014?

New releases, incremental updates and perhaps a sub-£1,000 full-frame DSLR...

AS WE gear up for the Consumer Electronics Show (CES) in the USA in early January, it seems likely that the big camera launches will be reserved for later in the year. Japan's CP+ Camera & Photo Imaging Show takes place in February, and 2014 is the year of the biennial September photokina event in Cologne, Germany.

We were expecting Nikon to launch a top-end professional camera at the end of this year, and there is still no sign of a D400. Instead, Nikon revamped its D600, to include a faster frame rate, in the form of the D610, having revealed the 24.1-million-pixel D7100 in February.

It will also be interesting to see if a new Nikon flagship APS-C DSLR is in the offing – a rival to the Canon EOS 7D, perhaps? Or might we see a revamped D800 with faster shooting and higher resolution?

It's probably too early for another version of the Canon EOS 5D, but by photokina it will be almost three years since the EOS-1D X was announced, so we can expect something.

It's nearly two years since the Fujifilm X-Pro1 debuted, which suggests a new model is a prospect.

A Pentax full-frame DSLR was rumoured yet again in 2013. But brand-owner Ricoh would neither confirm nor deny it is working on a such a camera, following remarks reportedly made by a top official in China.

What is certain is Sony's plan for a new mid-high-end Alpha SLT model next year. But will it be the last? Predictably, bosses would only say that Sony plans to run E-mount and A-mount models side-by-side.

Similarly, Olympus remained tight-lipped over any future E-system DSLRs – unlikely as it would seem, given the arrival of the OM-D E-M1, a CSC designed to optimise AF for most four thirds and four thirds lenses.

Indications suggest that Sony will release a new version of its Cyber-shot DSC-RX1. The full-frame compact was well received, so why not?



Is an update to the Fujifilm X-Pro1 on the cards?

History may be created in 2014 when we see a sub-£1,000 full-frame camera debut for the first time. If so, what would camera makers be forced to remove from any such model to achieve this price-point milestone?

Panasonic seems set on targeting the market for 'got-to-have-it' gadgets, with its diminutive Lumix DMC-GM1 – so, will style be the key driver for future models?

The much-vaunted Kodak-branded CSC, due out three months ago, never appeared. Will the JK Imaging-developed camera see the light of day at CES?



EISA AWARD WINNERS 2013-2014

The best products of last year according to the European Imaging and Sound Association

- European Camera **Nikon D7100**
- Advanced Camera **Sony Alpha SLT-A99**
- SLR Camera **Canon EOS 100D**
- Advanced SLR Camera **Canon EOS 6D**
- Compact System Camera **Samsung NX300**
- Advanced Compact System Camera **Olympus Pen E-P5**
- Compact Camera **Sony Cyber-shot DSC-HX50/HX50V**
- Advanced Compact Camera **Fujifilm X100S**
- Travel Camera **Olympus Tough TG-2**
- Lens **Tamron SP 90mm f/2.8 Di VC USD Macro 1:1**
- Professional Lens **Canon EF 200-400mm f/4L IS USM Extender 1.4x**
- Zoom Lens **Tamron SP 70-200mm f/2.8 Di VC USD**
- Compact System Lens **Carl Zeiss Touit 12mm f/2.8**
- Compact System Zoom Lens **Panasonic Lumix G Vario 14-140mm f/3.5-5.6**
- European Photo Innovation **Samsung Galaxy NX**
- European Photo Software **DxO Optics Pro 8**
- European Photo-Video Camera **Panasonic Lumix DMC-GH3**
- Photo-Video Accessory **Manfrotto MVH500AH**
- Action Cam **GoPro Hero3 Black Edition**

IN 2013 WE BID FAREWELL TO...

● French freelance photographer Olivier Voisin, 35, who died of shrapnel wounds sustained while covering the conflict in Syria

● Italian photographer Willy Rizzo, 84, famed for portraits of celebrities such as Marilyn Monroe and Brigitte Bardot

● Former *Scotsman* newspaper photographer Gordon Rule, 81

● Jacob Cockle, 28, a photographer from Penzance who was reported to have died while swimming in Cornwall

● Sweden-born photographer Sussie Ahlburg, 50, whose work was published in newspapers,



Mike Williams

including *The Times*, was found dead in a bathing pond on Hampstead Heath, London

● Wayne Miller, 94, pioneering US street photographer and former Magnum Photos president

● Self-taught US photographer Bert Stern, 83, probably best known for his portraits of Marilyn Monroe

● Mike Williams, 66, a respected UK national parks author and photographer

● US-born photographer Saul Leiter, 89, who began his career as a painter

THE YEAR IN NUMBERS

86% of first-time mothers not happy with photos of them taken in the week after giving birth

38,000,000 Adobe accounts hacked (not 2.9 million, as the software giant first stated)



Sony Alpha Centres of Excellence



Richard Sibley speaks to **Jason Keys**, store manager at London Camera Exchange – Chester

'In the six years that we've been a Sony Alpha Centre of Excellence, we've really seen the range of Sony cameras grow, and they've become a key product for us. Our staff really enjoy using the cameras, and the new Alpha 7 and 7R, and the Cyber-shot DSC-RX100 II, are really setting the standard,' says Jason Keys, store manager of the busy Chester branch of the London Camera Exchange.

It isn't just cameras that are popular, however. 'We have a huge range of Sony lenses for both Alpha and E-mount cameras,' continues Jason. 'We sell everything from the 500mm f/4 G SSM lens to the more common 30mm f/2.8 macro lens or the Carl Zeiss 24-70mm f/2.8 ZA SSM Vario-Sonnar T* – we find that these optics are popular among Alpha users looking for a second lens for their camera.'

As a Sony specialist retailer, the LCE Chester store keeps a range of accessories for all types of Sony camera, from screen protectors to cases for compacts, and each member of staff is fully trained in the Sony range. 'Each month we are visited by a member of the Sony training team,' says Jason, 'who makes sure that the store staff have the product knowledge necessary to give customers the advice they need.'



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Chester
Cheshire
CH1 1NW
Tel: 01244 326 531



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Cardiff Camera Centre Cardiff
Cardiff Camera Centre Newport
Castle Cameras Bournemouth
Devon Camera Centre Exeter
Digital Depot Stevenage
Great Western Cameras Swindon
Harrisons Sheffield
London Camera Exchange Bristol (Horsefair)

London Camera Exchange Chester
London Camera Exchange Chesterfield
London Camera Exchange Colchester
London Camera Exchange Leamington Spa
London Camera Exchange Manchester
London Camera Exchange Southampton High Street
Pantiles Cameras Tunbridge Wells
Park Cameras Burgess Hill
Warehouse Express Norwich

Wilkinson Cameras Preston
Wilkinson Cameras Southport
York Camera Mart York
UK Digital Ltd Clitheroe
Peter Rogers Stafford
Bass & Blyth Harrogate
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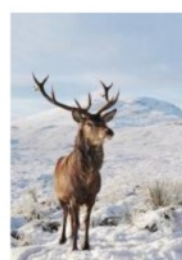
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A Christmas cover

We set a competition to find a reader's picture to grace our cover. AP's art editor **Mark Jacobs** looks at the entries

IF YOU'RE anything like me, Christmas creeps up on you. You either plan months in advance or run the risk of finding yourself searching for that last-minute gift in a petrol station on Christmas Eve. Pine-tree air-freshener assortment, anyone? Occasionally, it can be a last-minute thing when it

comes to the AP Christmas cover image. More often than not, a suitable image will emerge from within the issue's contents, but sometimes it doesn't. This year, to avoid such a potential dilemma, AP held a competition.

The rules were simple: submit a portrait-format image that represented the festive

Above: The winner. This pristine image by Adrian Mills perfectly captures the delicate beauty and fleeting nature of a snowflake

season. Unlike a normal photographic competition, however, the winning image would also need to meet the special requirements of a magazine cover.

The winner would get a £200 cash prize plus a Camlink CMP1 monopod and a Kata DR 467i Digital rucksack together worth more than £100, and last, but not least, their image would grace the cover of the issue you now hold.

Although many of the 600-plus entries fitted the bill perfectly (see the selection above), it was 'Snowflake' by Adrian Mills (above left) that really stood out. For the same reasons it stood out from the other entries, I trust it will make this year's Christmas issue a bit more special.

YOUR PICTURE IN PRINT

Inspired to want to send images to a publication or picture agency? Then here's some invaluable advice

IF YOU'RE planning to send your digital images to a picture library or publication for editorial use in a magazine or brochure, there are a few points you may wish to bear in mind.

A good place to start is to look at existing publications and images. What sort of images are being used and how are they used? Next, follow any guidelines on submissions. Is there a requirement for a specific file format or a certain resolution? As a rule, an image of 2551x3579 pixels will be large enough to print up to A4 size on a commercial press. Remember: bigger is better.

It may appear obvious, but consider

the content of the image. While the subject matter might be highly amusing or relevant to you, will it appeal to a wider audience?

To make your image as adaptable as possible and to aid the design process, try to avoid including elements such as signs, watches and so on, that would prevent the image from being easily reversed.

Finally, whether on pages within a publication or on the cover, designers often look for images on which they can place text. In this case, it is helpful if the image contains an area clear of distracting details, such as a section of sky or a plain background.

Anatomy of a magazine cover

Top of the image

In most cases, an area clear of distractions will be needed at the top of the image. This will be the area on which the book/magazine's title or logo will be placed.

Cover lines

As well as the clear area towards the top of the image, another similar area will be required on the left of the image (or on the right if the image can be reversed) this is where the contents of the publication will probably be placed.

Subject matter

Unless shot to a specific brief, try to ensure that the image is as universally appealing as possible.



ON TEST

PANASONIC LUMIX DMC-GM1

We test a palm-sized, 16-million-pixel CSC that's full of functionality, with an interchangeable lens too



© DUSICA PARPOVIC

APOY

APOY WINNER PROFILE

Winner of APOY 2013
Dusica Paripovic shares the secrets of her success after triumphing in the closest contest yet

NIKON AW1

The 1-series line-up has been extended with the **AW1**, a fully waterproof interchangeable-lens camera. We see how tough it is



ON TEST

AP GUIDE



© DALE SUTTON

IN A BLINK

Find out how **Dale Sutton** uses high-speed flash photography to capture stunning wildlife shots

TECHNIQUE

RETOUCHER'S GUIDE

Martin Evening demonstrates how to create a panoramic image using Photomerge

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card*



FUJIFILM



SUPERB FIRST CAMERA

I much enjoyed Ivor Matanle's *Icons of Photography* series, in particular the one on the Voigtlander Superb in AP 30 November. In 1947, when I was 12 years old, I traded in my ancient Agfa Karat for a late 1930s Superb – my first 'real' camera – I immediately went into the garden and photographed my father. The negatives have long gone, but I have scanned that first photograph (see above left).

The other photograph, taken soon after with that same camera (left), was an early attempt to take a 'professional' subject. I wish I'd had a wideangle lens, but even as it is, it reminds me how dreadful the atmospheric pollution was in my youth.

In those days, estimating the correct exposure was difficult, especially in such light conditions. My exposure calculator consisted of a set of celluloid discs that rotated round a midpoint. You dialled in the film speed and aperture, estimated the light conditions, then read off the appropriate exposure time in the window. The big step forward was being able to focus the image on the ground-glass screen. How things have changed!

Tom Dalzell, via email

It's great that you still remember your first 'proper' photograph, that you still have it and that it has such significance for you. I think mine was of a row of cabbages in the garden – long since lost, and probably just as well! – Nigel Atherton, Group Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer fapcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*INA CHOICE OF COMPACTFLASH OR SDHC NOTE: PRIZE APPLIED TO UK AND EU RESIDENTS ONLY

A CLASS OF ITS OWN

It was sad to read that Damien Demolder is moving on from AP. He has not had tunnel vision, and supported all who are involved in photography, from established professionals to newcomers. As a professional who still shoots film only, it was especially nice to see that his interests lay with using film too. New technology is important, but Damien embraced all aspects of this art.

As a reader of AP for more than 50 years, I have watched editors come and go. What makes AP so different is the fact that its editorial staff are very much aware of all aspects of photography, unlike many other publications that have the word 'Digital' embossed at the top of every new feature their writers relate to.

I hope that Group Editor Nigel Atherton will bear this in mind. AP stands out on magazine shelves in a class of its own. Let's hope it does not get lost among the many other magazines that think using digital imaging makes one an established photographer. Damien made sure as Editor that this did not happen.

John Periam, West Sussex

NO EASY TASK

I have long realised that editing *Amateur Photographer* is no easy task as the requirements of the readers are so varied: cameras and techniques; subjects from architecture to zoology; the history of both photographers and technology; the work of leading professionals; the science and the theory; maintaining links with still-used analogue processes; and so on. As Damien Demolder moves on, I would like to congratulate and thank him for keeping a balance in the magazine in the best tradition of his predecessors. Like many of those before him he began as a photographer, and has revealed himself as a true enthusiast, not simply a journalist on photographic matters.

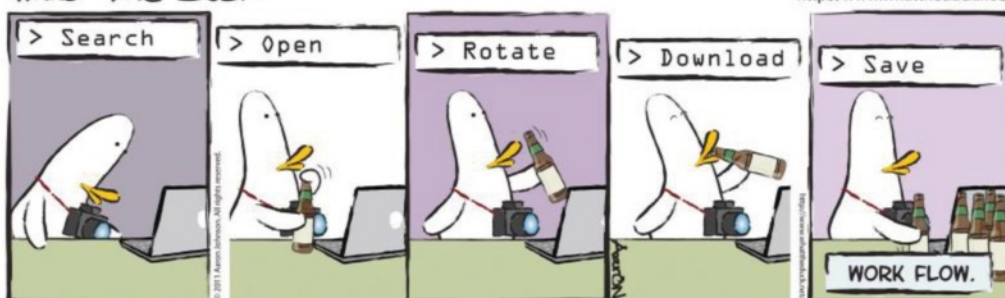
Nowadays the newsstands are awash with photographic titles, most of which have taken the easy stance of being equipment, technique or subject-narrow publications, but for those like myself whose interest in photography is both long and wide, AP is my publication of choice, not just for its breadth but also for the depth and variety of its testing. I also enjoy having a weekly rather than a monthly fix and hope that this enduring feature remains indefinitely.

Any changes ring alarm bells in the reader and it is clear that AP, like many publications, will be faced with difficulties in the future. In welcoming Nigel Atherton as AP's new Group Editor, I am encouraged that as he is also responsible for a digital-camera-based magazine, he will surely wish to distinguish AP by retaining the variety of subjects covered. AP has outlasted many editors for more than 125 years, and long may it continue to be published. He has quite a challenge! I wish him success.

Ian Gee, Gloucestershire

Thanks, Ian. As I said in AP 7 December, I was at AP for seven years before moving across the floor to *What Digital Camera*.

What The Duck



Indeed, it was I who introduced Damien to AP in the first place. I have a good understanding of AP's uniqueness and can assure readers that we will continue to present the very best in photography – equipment and image-making, old and new, film and digital – on a weekly basis – Nigel Atherton, Group Editor

WHAT MAKES A GOOD IMAGE?

Having entered images in club competitions for the past two years, and not without success, I find myself wondering more than ever before what constitutes a 'good' image. We all know about the rule of thirds; we all know how to get sharp, well-exposed shots; and most of us know how to manipulate images. But I have often wondered why a judge picked image X rather than, say, image Y or Z – especially when image X appeared to have less merit.

Recently, I was somewhat bemused to hear a judge denigrate an image that he could not criticise on either compositional or technical grounds, because it 'did not require any effort to take it'. That is tantamount to saying that Edvard Munch's *The Scream* has less merit than, say, Van Gogh's self-portrait of 1887 simply because the latter required more brush strokes. Or Henri Cartier-Bresson's street photographs were less meritorious than Robert Capa's images of the Spanish Civil War because Cartier-Bresson didn't have to risk his life to acquire them.

Surely spotting a subject that will make an engaging picture and capturing it successfully, with good technical competence and composition, is the essence of both good photography and of a good picture, regardless of the effort involved in capturing it. Or, nowadays, is it

only images that have required hours of Photoshop adjustments, for example, that can be considered 'good'? A lack of heavy manipulation seems to equate to a lack of creativity in the eyes of those who judge our efforts. Yet what used to be known as 'a good eye' is the real basis of good imagery.

I feel that I would truly like to understand, in this Photoshop age, what constitutes a 'good image', especially as my art training of 50 years ago never envisaged Photoshop or its ilk. Have we actually become so infatuated with software that we have forgotten the basic merits and skills of capturing good images? Would Cartier-Bresson's street images be considered 'good images' in today's terms? I contend that, with their often less-than-perfect technical quality and lack of Photoshopping, they would not.

Keith Longmore, Norfolk

There is no single set of rules, set in stone, that determines what constitutes a good photograph. We're all moved by different things, and articulating why an image works for us isn't always easy. Technical excellence is often sought after, but it is by no means a prerequisite. Sometimes it's the subject itself, or a moment in time, but pleasure can also be had from a beautifully printed image, whether it's done in Photoshop or in a traditional darkroom. In my view, skilled Photoshop or darkroom work can make a good picture better, but it can't turn an intrinsically bad picture into a good one. Given the degree of subjectivity in judging, the only fair way to do it is to employ a team of judges, which is what we do with APOY – Nigel Atherton, Group Editor

RETRO APPROACH

In response to your preview of the Nikon Df (AP 30 November), one major regret I have to this day was parting with my Nikon F2. Beautifully made and superb to use – what a camera!

I think, however, that it is a brave move of Nikon to bring the Df to market, even with all the great technology that has arrived, as there are always critics out there. Nevertheless, it could just prove to be a master stroke – I do hope so.

It always amuses me how other magazines have been so critical of the specifications, such as the lack of movie facility. Well, in my book, if you want to make a movie, go and buy a movie camera!

Regarding the pricing of this model, the F2 was not exactly inexpensive, as I remember. However, I think that the fact this camera fits virtually every lens that Nikon has ever made, with the exception of



Nikon users wanted a digital version of the FM2 – hence the Df

about five, then it should be available as a body-only purchase if required.

Having said all this, I do applaud this retro approach but with many of the latest extras. It just goes to show that designs of many years past have a habit of coming full circle in the modern day, and are every bit as good!

Donald P McLeod Hawkins, via email

Nikon has seen the success that other brands have had with retro cameras, and has been listening to the cacophony of voices demanding a digital version of the FM2, so the Df is not quite as brave a move as you may think. In fact, I would argue that few cameras in recent times seem so guaranteed to find an eager audience – Nigel Atherton, Group Editor

BACK CHAT

AP reader Steve Smith recalls a surprise he got at Christmas – but not the one he was hoping for

DAMIEN Demolder's remarks about buying Christmas gifts for photographers (AP 23 November) brought back a rather embarrassing memory. Christmas 1978 was to be an exciting and eventful one for me because, as far as I was concerned, a gleaming new Olympus OM-1 would be gift-wrapped and waiting for me on Christmas morning.

My girlfriend Mandy had mentioned that she wanted to get me a combined Christmas and 21st birthday present, as my birthday falls on 25 December. She knew my old Pentax SP1000 was a goner because I had accidentally dropped it in the sea at Morecambe a couple of months earlier. Anyway, while we were in our local Dixons store I asked to check out an Olympus OM-1. While doing so, I made sure to let out the occasional murmur of contentment, as well as telling the salesman it was my dream camera. Rather cheekily thinking I'd dropped enough hints about just what Mandy should buy me for a present, I left it at that.

About two weeks later, my ten-year-old sister Becky asked if I wanted to know a secret. Thinking she was playing some kids' game, I went along with it. She told me that Mandy had bought me a lovely present. She refused to say what it was, other than that it was something 'you really want'. I was ecstatic. An Olympus OM-1! I could hardly wait for Christmas Day.

I went to Dixons again to handle the camera again. I absolutely loved it. A small, beautifully made masterpiece of gleaming chrome and leather – why wouldn't I? Roll on Christmas Day, I thought. I came downstairs on Christmas morning. 'Happy Christmas,' said Mandy, smiling as she handed me my present. My heart sank when I saw that it wasn't the camera-box-shaped package I was hoping for.

'Go on, then, open it,' she said. I tore off the wrapping. Inside was a clock radio! I tried desperately to disguise my disappointment. Then, stretching behind the sofa, Mandy brought out another present and beamed, 'This is for your birthday!' My spirits soared again, until I saw that it also wasn't camera-box-shaped. It was an electric razor.

I'd mentioned that I needed one a few months earlier. So Becky telling me my gift was something 'you really want' suddenly made sense. I hoped I managed to look sufficiently delighted with my presents, which, of course, were lovely, if not quite what I'd been expecting. I owned up to Mandy about the experience several years later and she laughed out loud. In her blunt and inimitable Yorkshire accent, she said, 'If you wanted a camera, why didn't you just say so?'

I was about to point out that my less-than-subtle hints about the OM-1 while in Dixons ought to have done the trick. But as I was by then (and still am) the proud owner of an Olympus OM-1 – which I bought myself – I thought it best to let sleeping dogs lie.



ADRIAN DENNIS

Adrian Dennis works for Agence France-Presse (AFP) and has been on the agency's staff since 2000. He covers a variety of assignments in the UK and around the world, with an emphasis on sports photography. Previously, he worked for several newspapers, including *The Independent* and *The Independent on Sunday*. Adrian has won many notable awards throughout his career, including Sports Photographer of the Year 2012 by the Sports Journalists' Association.

To see more of Adrian Dennis's images, visit his website at adriandennis.com

PHOTO INSIGHT

Adrian Dennis explains how he took his unusual image during the cross-country event at the 2012 Olympic Games

THIS photograph was taken at Greenwich Park on the cross-country day of the equestrian event during the London 2012 Olympic Games. I arrived at the park very early, and as I knew what I had to photograph for the majority of the race I positioned myself at the start of the course and worked my way along, ending up at the water jump, where I remained for most of the day.

I photographed each rider coming through the water jump, and although it was a nice picture with Greenwich Observatory in the background, after doing the same shot over and over again for 30–40 riders I thought I had to move on, so I went further down the course.

By then it was about 4pm and I made my way to the top of the spectators' stand, where I could get a wideangle shot of the whole event with the river and Canary Wharf in the background – what we call a general-view picture. I did my wideangle shot, and as I didn't quite get the first version quite right I put my camera down to wait for the next horse – there was about an eight-minute gap between riders – and leaned over the back of the stand. I always do this in a high place – I lean over the balcony to give myself that feeling of vertigo! I'm not a massive fan of heights, but I just have to do it. As I leaned over I noticed all the shadows from the people walking past, and it made me wonder what that it would look like when a horse passed by.

So I set my exposure to 1/2000sec at f/4.5 on my Nikon D4, and using a 70–200mm lens at 70mm I autofocused on the ground. Then I manually pulled back the focus to what I thought was about 8ft [2.4m] from the ground in order to

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get the rider's head in focus, although it was a bit of a guessing game.

I had the camera in motordrive as I always do for sporting events, and captured the first horse going through. However, after reviewing the frames I realised I had cropped off the rider's head in the shadow as I didn't anticipate how long the shadow was going to be. I then had to wait another eight minutes for the next rider, all the time thinking, 'Hurry up before some other photographer comes along!' Typically, the next rider fell off, so that meant there was another gap of eight minutes in which I was

aware that the sun was moving and I was worried that the clouds might come across and ruin the shadows.

The next horse approached – Thailand's Nina Lamsam Ligon riding Butts Leon – and I fired away. Luckily, the spectators were still there and I got a frame where I didn't crop the rider's head off! When I reviewed the photo I knew that it was a good shot, so I decided to wait eight minutes for the next horse to see if I could improve on it. In the meantime, I saw a photographer coming up the steps to my position, so I turned around and pretended to shoot a wideangle view





of the stadium as I didn't want him to know what I was doing. As the photographer did his wideangle shot, I was willing him to hurry up and go as I knew I had a unique picture. The other photographer did see my shot, but by that time the sun had moved, the shadows weren't quite the same and the people had gone. That picture really did last for just 30mins. It was just luck that I went to the right position, as no one could have predicted this photograph would be the result.

When I reviewed all the frames later, there was only one shot that worked. Even with eight or nine frames a second in motordrive,

there was only one where all the elements were in the right place to make the image balanced. There is almost a complete separation between the horse and rider and their shadow, so you get an almost complete shape of the shadow. The horse's front feet are also in the air, adding to the composition. If the hind legs had been up too it would have been even better, but that was as good as it got. The frame before and after didn't quite work, either, as the horse's tail wasn't right and the mane was in a different position.

I knew instantly that this shot was a keeper

and it is one of my best photos from the Olympic Games. What made it special was the fact that it's very different. When you are working at the Olympic Games you are competing against 1,500 photographers, so to come away with a photo that is unique is pretty tricky. I'm immensely proud of this picture: it was a great feeling going into the editing hub the next day to see cuttings of my picture all over the wall. This image got a good run in the papers worldwide the next day, and it has won several awards, including Photograph of the Year in The Press Photographer's Year 2013. **AP**

**Adrian Dennis
was talking to
Jade Lord**



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Nikon D800E DSLR body.....	£2,349.00
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MB-D14 Grip for D610.....	£195.00

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Nikon D7100 + MB-D15 Grip Kit.....	£1,059.00
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Nikon D7000 SLR body.....	£579.00

Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£719.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,159.00
Nikon D7000 + MB-D11 Kit.....	£789.00
Nikon D90 SLR body.....	£419.00
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EDITING A WINTER SCENE



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's

Retoucher's Guide

Martin Evening explains how to make subtle changes to an image while preserving fine highlight detail

AS WINTER beckons, I thought I would dig out an appropriately snowy scene to illustrate a white Christmas. The combined steps I applied to this image brought about some rather subtle changes. Image editing is not always about making radical transformations, and with a picture like this it was particularly important to preserve the fine highlight detail on the snow-covered branches.

In one of the steps I applied a split-tone effect to colourise the highlights and you will notice how I set the Balance slider to -81. I did this to offset the split-tone effect more towards the highlight end, so only the extreme highlights received the warm-tone adjustment and the

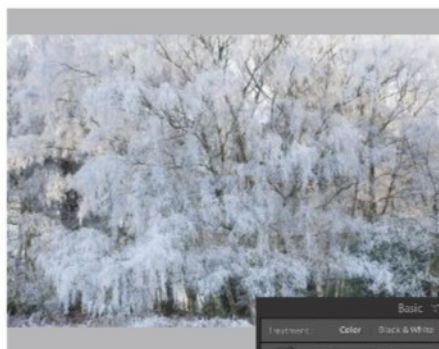


bluish colours in the rest of the scene were preserved. In another of the steps, I applied an Effects panel darkening post-crop vignette effect using the Color Priority style. This usually applies a gentler post-crop vignette effect compared to selecting the Highlight Priority mode. This is because when using Color Priority,

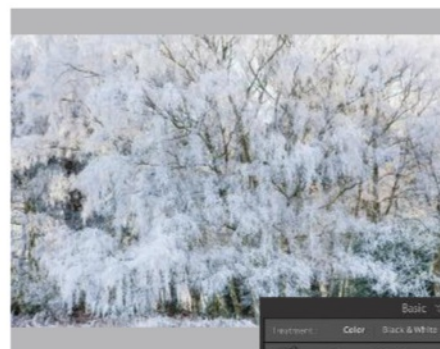
it applies the post-crop vignette effect after the Basic panel adjustments and minimises any colour shifts occurring in the darkened edge areas. I also set the Highlights slider to a maximum +100 setting. This allowed me to darken the corners, but at the same time boost the contrast in the edge highlights.



1 This shows the original scene. It came straight off the camera as a raw file and doesn't look too bad as a starting point.



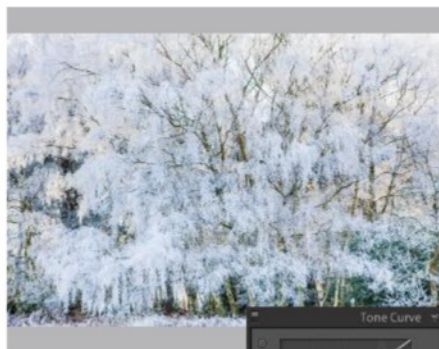
2 The first thing I wanted to do was to adjust the white balance. To do this, I selected the White Balance tool in Lightroom and clicked on the white frosted branches to apply a custom white balance Temp and Tint setting.



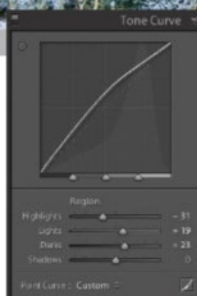
3 I then adjusted the Basic panel tone controls to lighten the image slightly, boost the overall global contrast and enhance the detail in the highlight and shadow areas.



4 Next, I added some extra Clarity to boost the midtone contrast and I applied a large amount of Vibrance. Generally, I don't like to overuse the Vibrance slider on landscape images, except where the colours in the original picture are subtle.



5 I then went to the Tone Curve panel and applied the tone-curve shape shown here. This lightened the midtone-to-highlight areas, while preserving detail in the extreme highlight and shadow areas.



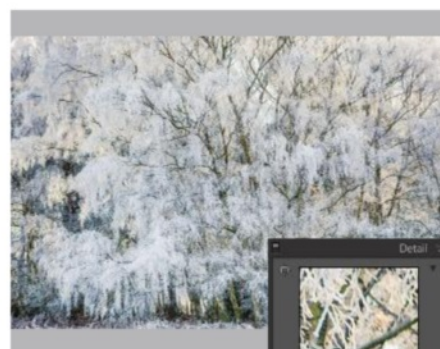
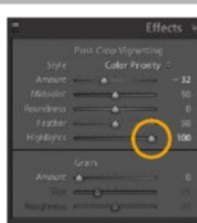
6 I wanted to enhance the colour gradation between the warm highlights (where the sun was backlighting the trees) and the cool blue colour in the shadow to midtone areas. Here, I applied a Split Toning adjustment that was designed to warm the highlight colours only.



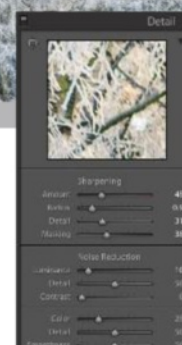
7 Next, I went to the Lens Corrections panel and clicked the Enable Profile Corrections and Remove Chromatic Aberration boxes. This corrected for lens vignetting and geometric distortion associated with the lens used, as well as any chromatic aberrations.



8 Despite removing the vignetting, adding a post-crop vignette can look good, so I selected the Color Priority mode from the Style menu in the Effects panel, applied a negative Amount, but increased the Highlights setting to +100.



9 Finally, I went to the Detail panel and applied the settings shown here. Note that I used a narrow Radius, because this was the best setting to use when sharpening a fine-detailed landscape image such as this.



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Winter wonderlands



Your garden might seem bleak and bare, but winter brings a rich variety of subjects, says leading garden photographer **Clive Nichols**

MANY people like photographing their gardens in spring, summer and autumn, but then they often put away their cameras when winter arrives. In many ways this is understandable. It's easy to be discouraged

by the cold, inclement weather and the bleak, bare appearance of many gardens at this time of year.

However, I think winter is a great time for garden photography, whether you're

shooting close-ups or wider scenes. You just have to be more selective about the times you go out and the subjects you choose.

I target the days to shoot after looking at the weather forecast on either www.metcheck.com or www.bbc.co.uk/weather. I aim for high-pressure days with little cloud and check that the wind isn't going to be too strong.

Weather conditions such as frost, snow, mist and even rain offer great opportunities for photographers

Snowdrops are the classic winter flower and they can be photographed from January until late February



➡ to shoot more unusual and atmospheric pictures. I love working in frost or snowy conditions, and if the forecast says the temperature is dropping to around -6°C I'm confident of having a good morning's photography.

Winter light is another gift to the photographer. At this time of the year the sun is much lower in the sky, which gives attractive raking sunlight for most of the day. We also don't have to get up so early for early morning light: I might get up as early as 4am to shoot at first light in the summer, but in the winter it's nearer 8am.

Choosing the right subjects for your photography becomes more important in the winter. There's less vivid colour around, which is an advantage in a way because most gardens generally have too much colour in them. In the winter there are more pastel colours, such as delicate pinks, and browns and beiges. When you take colour out of the equation, you've got to look more for shapes, patterns and interesting compositions.

Inevitably, some days in the winter are not suitable for outdoor photography and there's little point in going out with your camera. On

those days I tend to bring subjects indoors – a snowdrop or some Chinese lanterns, for example – and photograph them as a still-life subject lit with window light and a reflector.

If you don't have a garden that offers photographic opportunities, try a local park or one of the public gardens. In particular, it is worth making a trip to those that have specially planted winter gardens (see list on page 27).

Whether you're exploring the wintry delights of your own back garden or taking a trip elsewhere, make sure you wrap up warm and enjoy the unique photographic opportunities offered by the coldest part of the year.

'With colour out of the equation, you've got to look more for shapes, patterns and interesting compositions'



◆ **I LOVE** the way snow transforms a garden and makes familiar features look unfamiliar. I prefer a light snowfall, because if the snow is too deep it just buries everything. These hydrangeas were slightly in shade under a canopy of trees,

so they've just had a light dusting of snow. You can still see the shape and colour of the flowers and appreciate their texture. On a practical note, it's always best to shoot the wider scenes before close-ups, to avoid footprints in your pictures.



WINTER gardens are generally bare and stripped-back, which emphasises the shape and form of what remains. This is a great time to make abstract shots of grasses, branches and stems that are hidden, or look very

different, in the summer. Apart from concentrating on the form and texture of your subject, you also have to consider the background.

In this shot, I was attracted to the contrast between the ghostly white stems



of the two-flowered raspberry *Rubus biflorus* with the vivid orange and red of the coral bark willow *Salix alba* var *vitellina* 'Yelverton' behind it. I used my 70–200mm zoom to fill the frame with their wonderful shape and colour.

MIST

◆ **MIST** can add atmosphere and mystery to garden photographs. However, be careful how you

approach it, as the result can end up dull and murky. One of the best ways to shoot mist is into early morning sunlight so that it is backlit. This creates a brighter image where mist is a dramatic part of the scene.

In this tranquil shot, taken in the garden at Lady Farm, Chelwood, Somerset, I wanted to capture the mist rising off the surface of a lake. I therefore had to shoot it very early in the day, before it had burned off.



FROST

◆ **I REALLY** love shooting in frosty conditions. The white outline that frost paints on bushes and trees emphasises their shape and gives individual plants a sparkling, brittle appearance. Red berries with a frosty sheen, for instance, look as attractive as

glitter-encrusted baubles on a Christmas tree. Gardens with good hedges, topiary plants and paths look particularly good in frost, but frosty conditions will give you good close-ups in any kind of garden.

This particular photograph of frosted holly leaves and berries was

taken on a day when watery sunlight was filtering through clouds. The gentle light has revealed details such as the strands of spider's web attached to the plant, while the foreground leaves and berries stand out beautifully against the pale background.

ALL PICTURES © CLIVE NICHOLS



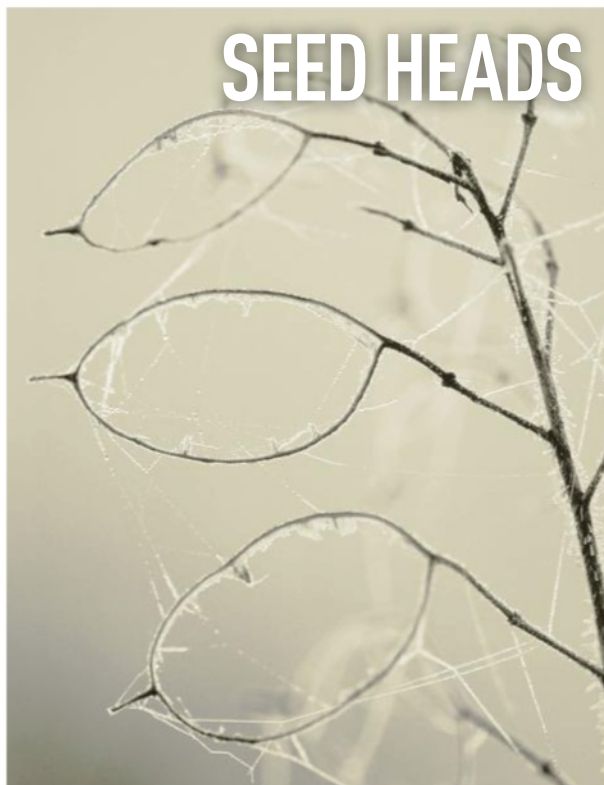
CLOSE-UPS

EVEN if your garden might not seem photogenic as a whole, it often pays to go in close on small, colourful details with a macro lens. The seed heads of *Physalis alkekengi* (Chinese lanterns) are small, attractive shapes that are a wonderful burnt-orange

colour. When this colour is overlaid with frost, as they are here, the effect is striking. I used my 180mm macro lens, which has isolated this group of Chinese lanterns from the others in the background. I chose this group for the arrowhead shape that has resulted from the broken stem. It's almost like a pyramid or the peak of a mountain, so it makes a strong composition.

To see more of Clive Nichols' work, visit his website at www.clivenichols.com.

SEED HEADS



◆ **PLANTS** you hardly notice in summer can be transformed during winter months. Seed heads, for example, might not be thought of as attractive subjects, but they can be very photogenic. Here is honesty (*Lunaria annua*). It has small mauve flowers in summer, but in the winter the plants have amazing little oval seed-cases with a translucent, papery covering. After this covering has split open and the seeds have gone, they leave these unusual spectacle-like outlines. This one, with its three repeated shapes, makes a strong composition. I made this shot a duotone image to emphasise the plant's skeletal shape.

◆ **THIS** image of a backlit fern, photographed in the winter gardens at Wollerton Old Hall, Market Drayton, Shropshire, epitomises what I like about winter light on a crisp, clear day. It was early in the morning, which for me is the best time to work. The low sunlight was coming from behind and to the left of the fern, and I photographed it using my 180mm macro lens, closed down to f/11. I like using backlighting as it gives an almost three-dimensional effect – you almost feel you could touch the fern. Here, the winter sunlight is delicately lighting all those little frost-fringed fronds with a bright, warm light.



WINTER LIGHT



RAIN

◆ **RAIN** is rarely welcomed by photographers. It's generally best to avoid heavy rain, but gentle rain can produce soft, low-contrast light where you get detail rather than drama. Wider garden scenes with a lot of sky can look flat, but

close-ups of plants and foliage look great. These *Phormium* 'Evening Glow' leaves were shot with a 200mm macro lens. The light let me record the detail in the stripes of colour, while the droplets add another attractive element.

◆ **GARDENS** in winter generally have muted colours with lots of pastel shades and browns. However, as this image shot in January demonstrates, some plants offer vivid colour. This is at the RHS Garden Wisley in Surrey, with green-striped *Carex oshimensis* 'Evergold' and *Nandina domestica* 'Fire Power' alongside the reeds. In the background are the red and orange stems of *Cornus* (dogwood). Their colour is accentuated by late afternoon light. I shot it with a 70–200mm zoom and the reflection of the stems adds even more colour.



COLOUR

WINTER GARDENS

SOME public gardens are planted to look especially good during winter and can look really beautiful. The following are a few of my favourites.

Anglesey Abbey, Gardens and Lode Mill, Quay Road, Lode, Cambridge CB25 9EJ. Tel: 01223 810 080. Website: www.nationaltrust.org.uk/anglesey-abbey.

Cambridge University Botanic Garden, 1 Brookside, Cambridge CB2 1JE. Tel: 01223 336 265. Website: www.botanic.cam.ac.uk.

RHS Garden Wisley, Woking, Surrey GU23 6QB. Tel: 0845 260 9000. Website: www.rhs.org.uk/gardens/wisley.

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Fresh perspectives

Landscape photographer **Liam Frankland** explains to **Jade Lord** how he keeps his images of Suffolk fresh and varied when out on location

DESPITE landscape photographers having an abundance of subject matter, it can often seem like all the angles, methodologies and approaches have been done before. The photography of Liam Frankland shows that presumption to be far from accurate. Photographing up and down

the coast of his native Suffolk, he brings new perspectives to a familiar landscape.

'I'm constantly experimenting with ideas, techniques and ways to present the final images regardless of the place featured,' says Liam. 'My landscape photography isn't exactly about the place or the landmark

**'Manor Row'.
Recurring subjects
(in this case beach
huts) are presented
in a fresh and
unique way in each
of Liam's images**

in the landscape: I try to think of it as a different place, a world that is slightly different to reality. The photos I take are my personal world, my daydreams, the place where I'm finding harmony and freedom from everyday life.'

Composition and subject matter play a huge part in Liam achieving this photographic aim. Subtle and minimal targets pique his interest, such as a lone tree or an object out of place. Compositionally, an equal distribution of space, as well as large areas of space, are running themes seen throughout Liam's work, although these elements are not necessarily something he deliberately looks out for when shooting.

'Sometimes I really do not look for these things and shoot naturally –



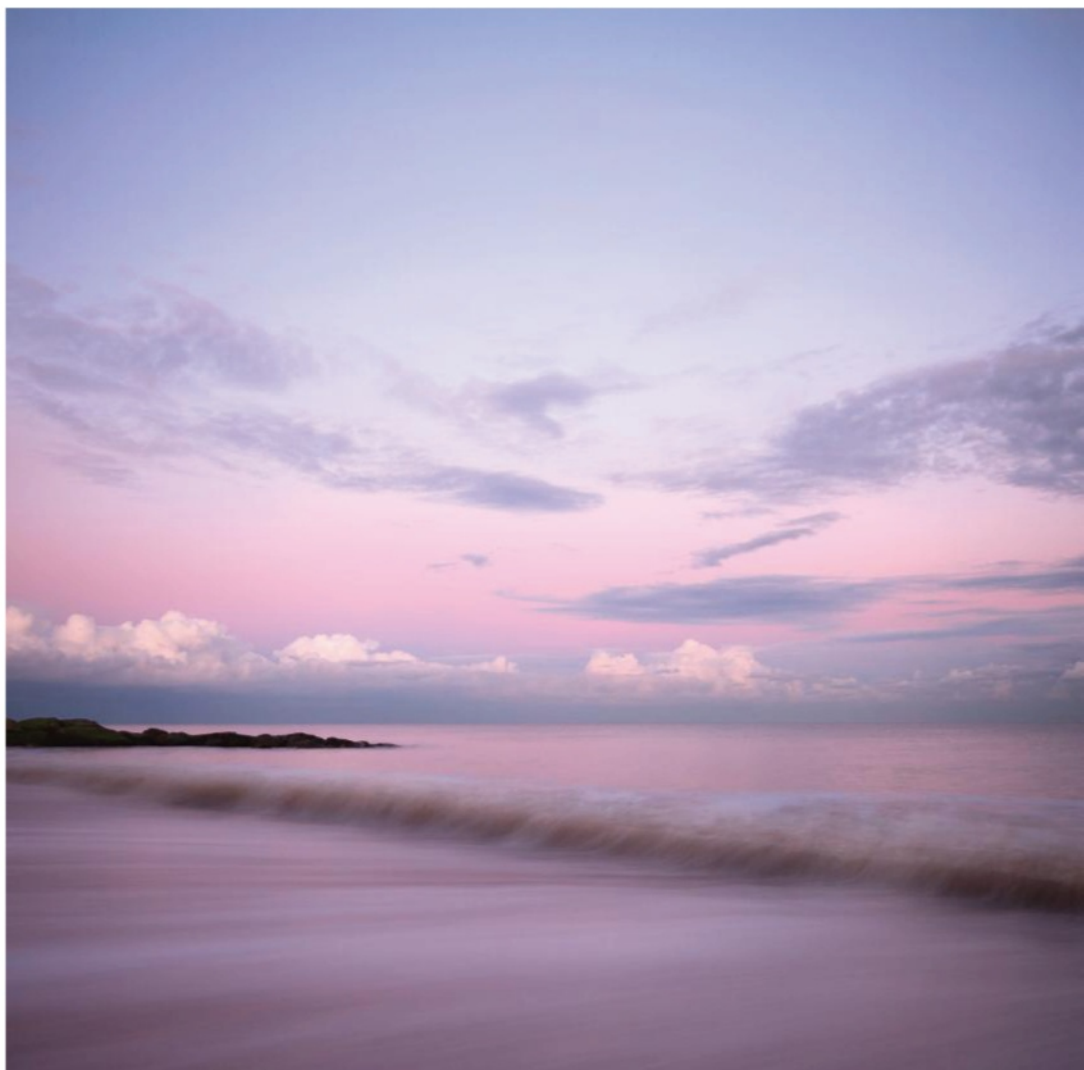
➔ it's only when other people see my photos and tell me what they see that I realise I have taken a minimal approach or seen a smaller detail,' he says. 'That said, smaller details and moments are far more important to me than huge grand vistas.'

ANY TIME OF YEAR

Capturing the finer details in a vast landscape and constantly looking at new ways to present these moments is key to Liam keeping his images fresh and unique. It also helps that he continues throughout the year, shooting anywhere from Felixstowe to Southwold, with the hamlet of Shingle Street and village of Dunwich favourite spots. The changing seasons and resulting weather and lighting conditions provide an ever-shifting palette for Liam to work from.

'I tend to shoot all-year round and never worry too much about the time of day,' says Liam. 'I'll shoot rural landscapes in the summer, as the fields are full and I enjoy large, fluffy breaking clouds and patches of light moving across the flat Suffolk landscape. I also love to capture sunlight shining through grass with a wide aperture, as you get wonderful bokeh and a mixture and blend of shapes.'

'I mainly shoot seascapes in autumn and winter. That's because I prefer darker days and heavier clouds. However, I do enjoy the softer light and pastel colours that you see around sunset and dusk, thanks to the position of the sun on the east coast at this time of year. If plenty of snow falls or fog and mist arrive, I will try my hardest to shoot as much as I can, as I love the transformation both weather conditions bring to a landscape.'



ALL PICTURES © LIAM FRANKLAND

Above: 'Felixstowe Dusk'. An example of a 'vertorama': two landscape images stitched together

Left: 'I Spy Brakenbury'. Here again we see beach huts, but this time from a new angle

Above right: 'June Meadow'. One of Liam's favourite techniques is to see how light and shallow focus can interact

Above far right: 'Fallen'. Sometimes the most beautiful aspects of a landscape are found close up, as we can see here

RUNNING THEMES

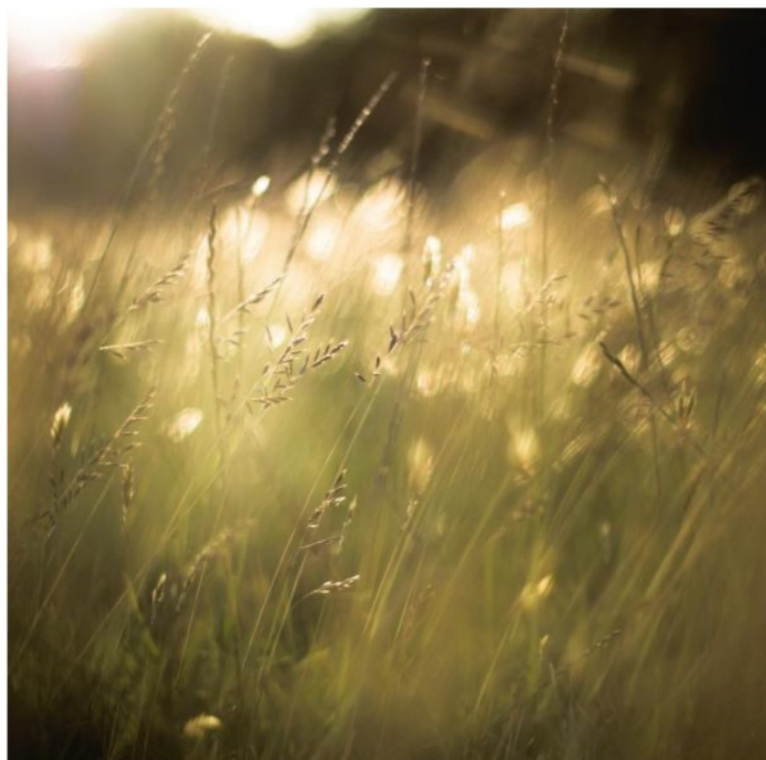
No matter what time of year or what the weather is like, there are a few common elements that run throughout Liam's work that help to create his ethereal and delicate landscapes.

Shooting predominantly digitally with a Canon EOS 7D – although he still experiments with film on occasion, usually using 120 film in a cheap medium-format camera – Liam uses three main lenses: a Canon 50mm f/1.8, a Sigma 20mm f/1.8 and a Sigma 10-20mm f/4-5.6. He favours one particular style of shooting regardless of the kit used.

'I like to get the foreground close to my lens,' says Liam. 'I will get down low and force perspective – I lie on the ground a lot or kneel in fields. I find I have to do this when shooting a flat field, because if there isn't that much going on in the frame I'll throw the foreground out of focus to add interest.'

Liam is very much a fan of shooting wide open at f/1.8 to create a shallow focus, as well as photographing seascapes and landscapes with a long exposure to capture gentle movement, all of which add interest, as he explains.

'I love shooting between 0.5sec and 2secs for seascape photography, as these exposures paint incoming and



outgoing waves really nicely but keep cloud movement still,' says Liam. 'I have also been experimenting by shooting these shutter speeds within landscape photography, to capture the movement of fields in the wind, and I've been shooting a lot more ICM (intentional camera movement) photography without a tripod.'

'My love for shallow focus started when I first picked up a camera,' adds Liam. 'It is something unique to lens-based media and something you cannot replicate with your eye. If you are in a mindset of shooting shallow focus, you know how it reacts with light and forms, so I enjoy throwing certain elements out of focus, which can create somewhat abstract backgrounds, such as in my image 'June Meadow' (see above). The key point of shooting shallow focus is isolation of subject matter, to throw out distracting elements and focus on that small moment. It's a method to help you see the world slightly differently and I use it for that purpose to help add an element of daydream, which I love to portray in my photography.'

POST-PROCESSING

Liam spends time post-processing his images in Adobe Lightroom and Photoshop to further enhance this daydream-like appearance.

'I'm not a fan of really bold colours and intense light, so I tone down the colouring in the final stages,' he explains. 'I also decide in post-production whether to have an image in colour or mono, as it comes down to contrast, mood and creating an image where colour doesn't feel like a distracting element. If I really love an image, I will

produce two versions. However, sometimes I will be in the mood for strictly mono – I have experimented a lot this past year with shooting at high ISO for grain and noise, and these images work far better in mono, as it disguises some of the colour shifts you seem to get from shooting at higher ISOs. Vignetting is a big part of how I like my final images to look, as I try to opt for a feeling that you're standing back and viewing a world, perhaps like you're squinting ever so slightly.'

This feeling of standing back and viewing the world is also achieved with a square crop, which Liam also applies after he has taken the image.

'My images are cropped square in post-production – I find that a square crop is great for equal space and confining the subject matter,' he says. 'It can make the image feel tighter and force the view into what feels like a closed-in world. I often create two versions of the same image, a rectangle and square, and decide on what feels better. I'll usually stick with rectangle for more space in the image, but if I'm shooting a 'vertorama' (two landscape-orientated shots stitched together), this will always be square. I shoot a lot more vertoramas these days. This gives me the ability to shoot a lot of foreground and sky, and stitch them together in Photoshop (see 'Felixstowe Dusk', top, page 30, and 'Manor Ending', page 29).'

It is through such techniques as vertoramas and constantly pushing himself to find new ways to photograph the Suffolk landscape that ensures Liam's work is always evolving and anything but ordinary. That originality will be increasingly hard to find, but Liam has already shown he is up to the challenge. **AP**



WINTER'S PICNIC

'THIS photograph was taken in January 2010 when the UK had a lot of heavy snow,' says Liam. 'I'll always try to venture out when if there is snow forecast. I was fortunate that I had a day off from work and I spent from sunrise to sunset out walking in the snow. I had taken a photo of this same tree and gate many times previously, but never in such heavy snow. I already knew it made a nice minimal composition but in the summer, with a field full with of crops, the gate can be obscured. The snow stripped anything distracting away.'

'This is one of the few landscape photos I have waited for, as I usually tend to keep moving in the landscape to constantly try to find new subjects – a little like street-photography methods but in a landscape. This shot was taken in the late afternoon and it hadn't snowed again all day, but as I could see a snow shower approaching in the distance as I began to shoot. I took around 20 shots as the light changed slightly and the far-off, sweeping snow shower came more into view.'

To see more of Liam's work, visit his website at liamfrankland.com





1 Arthur Asyanin Samara, Russia 48pts

Nikon D7000, 18-200mm, 1/30sec at f/11, ISO 320

Winter twilight Judges say As strong as this final round of APOY 2013 has been, there was no doubt in the judges' minds that Arthur's strikingly unusual shot should take first place. Something about it just feels truly epic. Perhaps it's the colour that seems to sit somewhere between night and day. Perhaps it's the perspective and angle or the contrast between the foliage and crashing waves. Arthur's shot more than deserves to take first place



2 Piotr Belcyr Poland 47pts

Canon EOS 30D, 17-85mm, 10secs, ISO 100

DZI-11 Judges say This shot of a fishing boat that ran into trouble in 2009 plays into a common theme we see in APOY – shipwrecks. There's something oddly unnerving about seeing such a modern ship place itself within the pantheon of ruined sea vessels. The grey winter skies really add to the drama, as do the beautiful monochrome tones. A stunning shot



3 Nigel Farmer Berkshire 46pts

Nikon D90, 35mm, 1/320sec at f/5.6, ISO 200

Blue skies Judges say This was a delight from Nigel. It can be easy to create images of gloom and atmosphere when faced with the theme of winter weather, but Nigel shows there is another side to things. He also shows how important patience is in street photography. Nigel found his scene and then waited for exactly the right person to walk by. Thank goodness he did

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APOY Amateur Photographer OF THE YEAR COMPETITION 2013

Under the Weather

We had some stunning entries for round 10 of APOY 2013, as we reveal the top 30 photographs from our **Under the Weather** round as well the winning Amateur Photographer of the Year 2013

Arthur Asyanin, from Samara in Russia, is the winner of our Under the Weather round of APOY 2013. Arthur will receive a Panasonic Lumix DMC-G6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS and Lumix G Vario 100-300mm f/4-5.6 Mega OIS lenses, worth a total of £1,179.98. The G6 is a digital single-lens mirrorless camera with a 16.05-million-pixel, micro four thirds, Live MOS sensor.

Our second-placed winner is **Piotr Belcyr**, from Szczecin in Poland, who will receive a Panasonic Lumix DMC-GF6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens, worth £499.99. The 16-million-pixel GF6 has a Live MOS sensor and Venus Engine featuring an advanced noise-reduction system.

Nigel Farmer, from Reading in Berkshire, finished third in the round and wins a Panasonic Lumix DMC-LF1 worth £379.99. The pocket-sized LF1 compact has a 1/1.7in, 12.1-million-pixel High Sensitivity MOS sensor and 28mm wideangle Leica DC Vario-Summiconr lens with 7.1x optical zoom (35mm equivalent of 28-200mm).

THE 2013 LEADER BOARD

This year's APOY has been one of our strongest yet. However, there can be only one overall winner and looking at the scoreboard it may surprise you to find that there was just one point in it. Dusica Paripovic of Bosnia and Herzegovina is 2013's Amateur Photographer of the Year. Check out our 4 January 2014 issue for an interview with her. In second place we have last year's winner Dan Deakin from Bristol (see our interview with him on pages 50-52) and just behind Dan is Aaron Yeoman of Hertfordshire. Watch out for our feature on Aaron in a future issue.

1	Dusica Paripovic	225pts	6	Julian Fraser	163pts
2	Dan Deakin	224pts	7	Frederic Vaeremans	134pts
3	Aaron Yeoman	186pts	8	Shane Butler	130pts
4	Neil Davies	172pts	9	János Balda	126pts
5	Adrian Sadlier	164pts	10	Mikhail Kapychka	122pts

The UK's most prestigious competition for amateur photographers

4 Ian Bramham Cheshire 45pts

Nikon D800, 70-300mm, 1/500sec at f/8, ISO 320

Geese **Judges say** This shot of geese flying through a rainstorm in Iceland splits itself into three compositional levels, all of which balance to create a thoroughly atmospheric shot

5 Lexi Novitske USA 44pts

Canon EOS 5D Mark II, 200mm, 1/400sec at f/10, ISO 200

Haze **Judges say** The autumn sun spills through ever-decreasing foliage to create these silhouettes. The colours are wonderful

6 Paul Reidy Ireland 44pts

Canon EOS 7D, 18-55mm, 0.6secs at f/22, ISO 100

Groynes **Judges say** By tripping the shutter when the waves were receding rather than coming in, Paul found that he could capture more motion in the water

7 Keith Aggett Devon 43pts

Nikon D300, 17-70mm, 1/100sec at f/16, ISO 200

Walkers **Judges say** Keith photographed these two walkers after a heavy snowfall. The figures create a great sense of scale against the tree

8 Marius Vieth Germany 42pts

Canon EOS 5D Mark II, 50mm, 1/200sec at f/1.8, ISO 1600

Urban Lights **Judges say** Marius stood in the street for half an hour until he was satisfied the elements were in line to create this wonderful shot

9 Derek Hansen Kent 42pts

Canon EOS 5D Mark II, 17-40mm, 1.6secs at f/13, ISO 100, tripod, remote release, 2-stop ND grad

Fairfield Frost **Judges say** Taken on Romney Marsh, this frosty shot is a great landscape image that highlights the wonderful architecture of the church

10 Bertrand Chombart France 41pts

Nikon D300S, 24mm, 1/1250sec at f/3.5, ISO 100

Quintet **Judges say** This is a perfectly balanced image within an attractively stark landscape

11 Paul Beverley Middlesbrough 40pts

Canon EOS 5D Mark II, 17-40mm, 15secs at f/16, ISO 100

In the fog **Judges say** Paul's shot of a boat moored under the Transporter Bridge on Teesside on a foggy January morning fits perfectly into the winter theme

12 Elena Tregnaghi Italy 40pts

Canon EOS 7D, 60mm, 1/200sec at f/5.6, ISO 800

Beads **Judges say** 'This photograph shows that beauty can be found also during the cold seasons,' says Elena, of her shot of raindrops on a cobweb

13 Fang Tong Canada 39pts

Nikon D700, 16-35mm, 0.013sec at f/8, ISO 200

Another Autumn **Judges say** The small yet notable element here is the contrast between the cold tones and the striking red hat

14 Andrew Howe Cheshire 38pts

Nikon D5100, 10-20mm, 30secs at f/18, ISO 100

Northern Lights **Judges say** A murky night in October was the perfect time to capture this image of the Forth Rail Bridge

15 Aaron Yeoman Hertfordshire 38pts

Sony Alpha 700, 17-50mm, 1/125sec at f/2.8, ISO 100

Take Shelter! **Judges say** There's something about the combination of monochrome, city streets and rain that just works, as we can see here in this shot taken on Tower Bridge

16 Hilxia Szabo Dorset 37pts

Nikon D800E, 40mm, 1/40sec at f/8, ISO 100

Ablaze **Judges say** This is a most unusual dreamlike image. The sun almost seems to be setting the landscape on fire





6



9



12



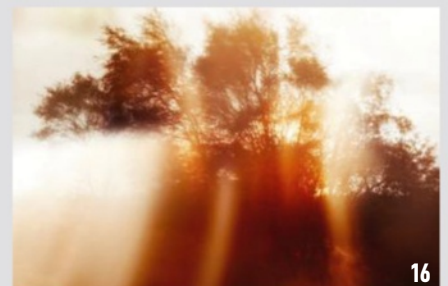
13



14



15



16

The UK's most prestigious competition for amateur photographers

17 Dom Thorat France 37pts

Pentax K-x, 58mm, 1/40sec at f/11

Cows **Judges say** Three simple elements – snow, trees and cows. Actually four, if you count the use of space. An effective and deliberately stripped-down shot

18 Alan Payne Cambridgeshire 36pts

Canon EOS 70D, 28mm, 1/125sec at f/4.5, ISO 250

The old lady and the rain **Judges say** The subtle reflections on the wet slabs give the image some depth

19 Jack Hood Berkshire 35pts

Canon EOS 60D, 105mm macro, 1/80sec at f/4, ISO 1000

Leaf **Judges say** Jack Hood is a regular in the pages of AP. With shots like this, it's not difficult to see why

20 Dusica Paripovic Bosnia & Herzegovina 34pts

Nikon D5000, 50mm, 1/250sec at f/2.2, ISO 3200

Snowy night **Judges say** Here we have the winner of APOY 2013. This was shot through a dirty wet windscreen. The snow has smeared against the glass, creating an unusual haziness

21 Enrico Fieni Italy 33pts

Sony NEX-5, 18-55mm, 1/200sec at f/8, ISO 200, tripod

Lone tree **Judges say** Sometimes the simplest shots are the most effective. This is simple yet somehow so captivating

22 Ian Butterworth West Yorkshire 32pts

Canon EOS 500D, 17-85mm, 1/500sec at f/7.1, ISO 200

Wind Power **Judges say** 'This image shows the potentially aggressive environment in which offshore wind farms have to operate,' says Ian

23 Rui Jorge Santos Costa Portugal 31pts

Canon EOS 7D, 10-22mm, 20secs at f/13, ISO 100

The flood **Judges say** The colours of this flooded farm are beautiful. The water adds such depth

24 Ines Leonardo Portugal 30pts

Canon EOS 60D, 400mm, 1/1500sec at f/6.7, ISO 400

Grey heron **Judges say** Again we find ourselves in the company of a simple but compositionally sound image

25 Dan Deakin Bristol 29pts

Nikon D300, 70-300mm, 1/320sec at f/4.5, ISO 400

Nottingham city centre **Judges say** Dan has made great use of the footprints to lead the viewer's eye through the shot

26 Herbert Freedom Indonesia 28pts

Nikon D90, 50mm, 1/1600sec at f/1.8, ISO 1600

Raindrops **Judges say** The tight cropping of this shot gives you as much information as you need about the background

27 Simona Bonanno Italy 27pts

iPhone 4, 1/350sec at f/2.8, ISO 80

I love Paris and London **Judges say** Simona has captured a fantastic contrast between the message on the umbrella and the venue – looking at the Eiffel Tower in Paris

28 Najam Javed Pakistan 26pts

Nikon D7000, 18-105mm, 1/60sec at f/4.8, ISO 400

Wintry Autumn **Judges say** Najam has altered the colours and textures to create a sense of a clash between seasons

29 Sandip De India 25pts

Nikon D70, 70-300mm, 1/400sec at f/4.5, ISO 400

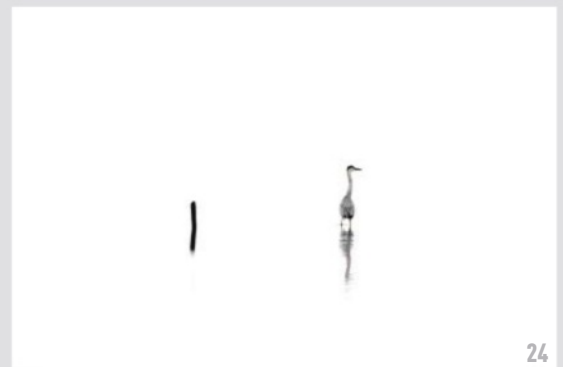
It tastes cool **Judges say** Despite the adults suffering in the cold, this child seems to have found a way to stay entertained

30 Sarah Benstead Hertfordshire 24pts

Canon EOS 5D Mark II, 24-105mm, 6secs at f/22, ISO 50

Wastwater Lake **Judges say** The Lake District is a place that really comes alive in the right weather





Amateur Photographer's... ICONS OF PHOTOGRAPHY

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PICTURE BY NORMAN POTTER © DAILY EXPRESS

Roger Bannister Breaking the Four-Minute Mile

Norman Potter's perfectly timed image captures one of the world's greatest sporting achievements, writes **David Clark**

IN THE early 1950s, the most sought-after achievement in athletics was to run a mile in under four minutes. Although the top middle-distance runners of the era were getting increasingly close to this sporting milestone, it remained frustratingly elusive.

During the months leading up to May 1954, runners including Australia's John Landy, America's Wesley Santee and Britain's Gordon Pirie were contenders to be the first to achieve the first

sub-four-minute mile. One of the photographers attending races in the UK, hoping to capture the moment when it happened, was Norman Potter.

Potter, then aged 22, was one of Fleet Street's younger photographers. He had begun his career as a tea boy at the Central Press photo agency in 1947, and after three years was indentured as an apprentice. By 1954, he was established as a photographer in his own right. He was especially keen

Above left: Norman Potter (right) is presented with an award for his sports photography, by Labour's Hugh Gaitskell, at the 1962 Britannica Press Photographer of the Year awards

on covering sporting events, but had also photographed many news events, including the aftermath of the Harrow and Wealdstone train crash of 1952.

On 6 May 1954, Potter was at the Iffley Road track in Oxford to cover the annual athletics competition between Oxford University and the Amateur Athletic Association. The field included three excellent British runners: Oxford students Roger Bannister and Chris Chataway, plus





‘When the other photographers had a look at the wind speed they assumed the race wouldn’t be run and went home’

Cambridge student Chris Brasher. The assembled crowd was hopeful that this might be the day the record was broken.

However, as Potter remembers, the conditions on the day were less than ideal. ‘It was an evening meeting and the weather was very grey, dark and windy,’ he says. ‘Fleet Street had sent quite a few of its more experienced photographers to cover the race. There was a wind machine in the centre of the track, and when the

other photographers had a look at the wind speed they assumed the race wouldn’t be run and went home.

‘To this day, I don’t know why I stayed. I might have been thinking that if the wind was against the runners on one way around the track, it would be behind them on the other. Or it might have been simply because I was frightened of the picture editor.’

Just before the scheduled 6pm

Norman Potter’s famous image of Roger Bannister crossing the finishing line and breaking the four-minute mile





PICTURE BY NORMAN POTTER © GETTY IMAGES

'To this day I don't know why I stayed... it might have been simply because I was frightened of the picture editor'

At the start, the wind dropped considerably and Bannister and the others decided to go ahead with the race.

At the start, the first of the pacemakers, Chris Brasher, took the lead. After the half-mile mark, the second pacemaker, Chris Chataway, moved to the front. Then, 300 yards from the finishing line, Bannister accelerated impressively to take the lead as the crowd cheered him on.

During the race, Norris McWhirter's commentary, relayed over the loudspeaker, suggested that a record-breaking time was possible. 'I felt the moment of a lifetime had come,' Bannister later commented. 'The faint line of the finishing tape stood ahead as a haven of peace after the struggle. I leapt at the tape, like a man making his last spring.'

Potter was kneeling down behind his camera, a Speed Graphic 5x4 glass-plate model with a 135mm lens. He had prefocused at five yards (15ft) and a shutter speed of 1/400sec with the lens wide open at f/4.7. As Bannister crossed the finishing line, Potter and the other remaining photographers clicked their shutters almost simultaneously.

All of them captured Bannister on the point of touching the finishing tape, but Potter's has become the definitive image of that moment. It stands out because, as well as the exhausted Bannister, we can also clearly see the intense concentration on the faces of the race officials and the incredulous, open-mouthed astonishment of the spectators.

After the race, McWhirter made his momentous announcement to the

expectant crowd. 'As a result of Event Four, the one mile,' he said, 'the winner was RG Bannister of Exeter and Merton colleges, in a time which, subject to ratification, is a track record, an English native record, a United Kingdom record, a European record, in a time of *three minutes...*'

The rest of Bannister's time was inaudible due to the roar of the crowd, but it didn't matter – all they needed to know was that Bannister had broken the four-minute mile. His time was 3mins 59.4secs.

Potter took further images of Bannister immediately after the race, when he had to be physically supported to prevent him collapsing. They included the image shown above, which Potter shot while holding his 5x4 camera over his head and accurately guessing the focusing distance.

Potter's photo of the finish of the race was shown on the front page of several newspapers including the *Daily Express*, the newspaper Potter later worked on for most of his career. The image, meanwhile, was sold on by various owners and ended up as part of the Getty Images Library.

For many years, the shot was simply credited 'photographer unknown'. However, in 2004, Potter's friend and fellow photographer Larry Ellis, who had been the first person to print it while working in the Central Press darkroom, saw the picture at a Getty Images exhibition and revealed who had taken it.

This chance discovery means that Potter, who is now 81, retired and living on the south coast, is now recognised as having taken one of the most famous sporting images of the 20th century. **AP**

An exhausted Roger Bannister is helped off the Iffley Road track after his record-breaking race

BOOKS AND WEBSITES

Books The full story of the historic race at Iffley Road is told in 3:59.4: *The Quest to Break the 4 Minute Mile* by John Bryant (published by Arrow, 2004) and *The Perfect Mile* by Neal Bascomb (published by Willow, 2004).

Websites Film of Roger Bannister's record-breaking race can be seen by searching on www.youtube.com. To see more images of his record-breaking run, by Norman Potter and others, search for 'Roger Bannister' on www.gettyimages.co.uk.

Events of 1954

25 January

Two months after the death of poet and playwright Dylan Thomas, his radio play *Under Milk Wood* is first broadcast

13 February

Doctors at Britain's Medical Research Council publish a paper which, for the first time, suggests a link between smoking and lung cancer

29 May

British athlete Diane Leather becomes the first woman to run a mile in under five minutes

6 June

First publication of JRR Tolkien's epic fantasy novel *The Lord of the Rings*

4 July

Meat rationing, which had been introduced during the Second World War, finally comes to an end

13 October

British athlete Chris Chataway sets a new world record for the 5,000-metre race, which is 5secs faster than the previous record

19 October:

The British government agrees to end its military occupation of Egypt's Suez Canal

2 November

Landmark radio comedy series *Hancock's Half Hour*, starring Tony Hancock, is first broadcast

30 November

Winston Churchill becomes the first British Prime Minister to reach his 80th birthday while still in office

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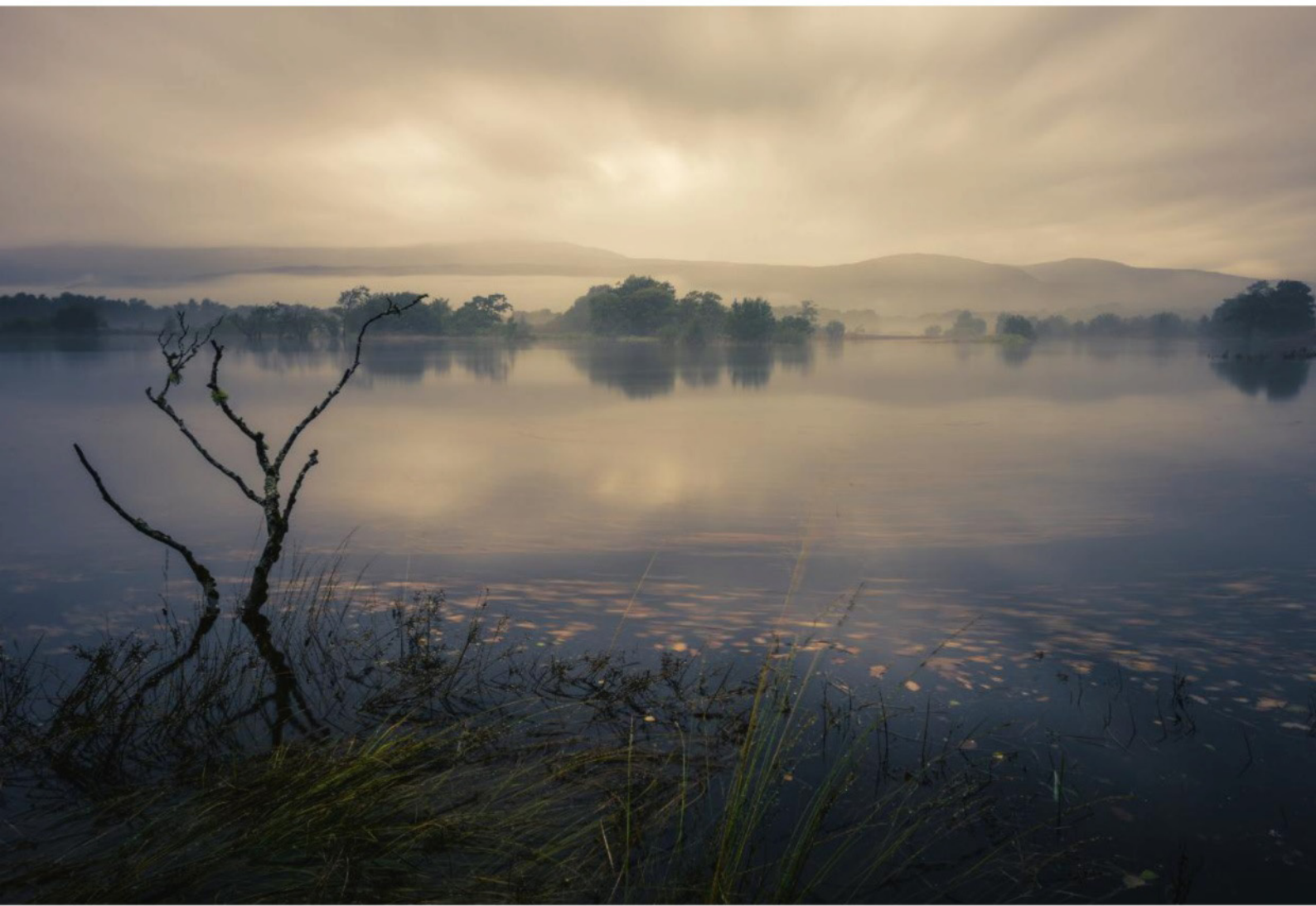
* The Sony mount does not include VC, as Sony digital SLR bodies include image stabilization functionality. The Sony lens is designated as "SP 90mm F/2.8 Di MACRO 1:1 USD".



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Highly commended

If you thought an amateur photographer wouldn't be recognised in international awards, think again, as **Debbi Allen** finds out from AP reader and Landscape Photographer of the Year commended entrant **Scott Robertson**

PHOTOGRAPHIC competitions can be quite divisive. There are those people who enter them, and those who don't. There are those who agree with the winners, and those who don't. There are those who enter many and never win, and those who enter just one and triumph. Yet most photographers would agree that receiving an accolade from a photographic competition is a massive achievement.

Enter AP reader and full-time mechanical fitter/turner Scott Robertson. Regular AP forum members will know Scott, and even those who don't will probably recognise at least one of his images – the one that

earned him a commendation and a place in the portfolio book from the Take a view Landscape Photographer of the Year Awards 2013. 'I haven't really entered any competitions before, apart from the odd monthly themed competitions hosted by the *Amateur Photographer* online forum,' says Scott. 'It was an anxious wait after my surprise notification that the picture had made it to final judging. I had no prior expectations, so it came as a complete surprise to receive a commendation. I couldn't believe it, really, and I had to read the confirmation email several times to check I hadn't read it wrong.'

'River Lochy'
Nikon D600, 24mm,
90secs at f/10,
ISO 100

THE COMMENDED SHOT

Scott's commended image from the Classic view category is taken at Buachaille Etive Mor, a fantastic location and mountain to photograph in all weathers and in any season (see pages 44–45). 'I'd taken classic shots of the Buachaille, or Stob Dearg as it's often referred to, on several occasions, so that late spring evening I wanted to photograph the mountain from a lesser-seen view via the Devil's Staircase, a notorious section of Scotland's West Highland Way,' explains Scott.

'The conditions were typical for Glencoe at this time of year – heavy, dark, moody skies in one direction with clear skies in another that is almost impossible to predict and can turn in an instant. Those conditions can often make for an interesting picture if you're in the right place at the right time. A dark squally shower moved overhead as I plodded on, with plenty of rain, wind and hail. The shower soon moved onwards, towards and over the mountain.'

'I had an inkling that something was going to happen, so I began setting up the camera even though I hadn't reached the spot I had in mind. The moisture that had just fallen on the west





'The Wee Buachaille'
Nikon D600, 24mm,
3secs at f/13, ISO 50

face began to flash off the warm rock faces as they basked in the sunshine that followed, giving off beautiful plumes of mist gently rising into the atmosphere. I took several frames, checking the settings each time to make sure it was as right as it could be in the camera. After five or six frames a small rainbow appeared for a brief moment, where I got several more frames off before it was gone. It was a stunning sight to witness, and something I've never seen on the mountain before or since.'

The commended photo was taken using Scott's Nikon D600, which he uses with an assortment of prime lenses. He also carries a Sony NEX-7 with Sigma 17-55mm f/2.8 EX HSM lens for what he describes as 'walkabouts'.

GAINING CONFIDENCE

Admitting that he hasn't found photography 'natural', Scott is a great advocate of establishing a good workflow and sticking with it. 'After every exposure, I check the histogram and highlights,' he says. 'The last thing I do after composing and before taking an exposure is to check the outside edges of the frame. Although it's basic stuff really, it's frustrating if you get home to find a chopped tree, an unsightly telegraph pole or a car on the edge of the frame.'

Getting into photography by 'accident',

Scott started shooting after being given a Sony NEX-5. 'I'd always had an interest and passion for the mountains, but never the confidence or experience to climb any as the Highlands can be a dangerous place,' he explains. 'I rose early one glorious May morning in 2012 and decided that the dog and I were going to climb one of the local Munros [a Scottish mountain over 3,000ft]. I have no idea why I wanted to do it, but we were going to succeed no matter what. It was an extremely tough slog to the top, but we got to the summit in the end. After taking in the views, I pulled the NEX-5 from my rucksack and began snapping away with little or no thought about what I was doing.'

Once at home after seeing the pictures on my laptop I was hooked on both climbing mountains and taking pictures. At first the two interests – walking up mountains and taking pictures – were part and parcel of walking in the Highlands. It was a case of climb a mountain, take pictures then come back down. After a while, I realised I was enjoying the photography more and more, and I made a conscious decision to take better photographs. Now I pursue the two pastimes as separate hobbies. Some days it's all about the pictures, while other days it's all about Munro bagging.'

Being almost entirely self-taught, Scott's photography has come a



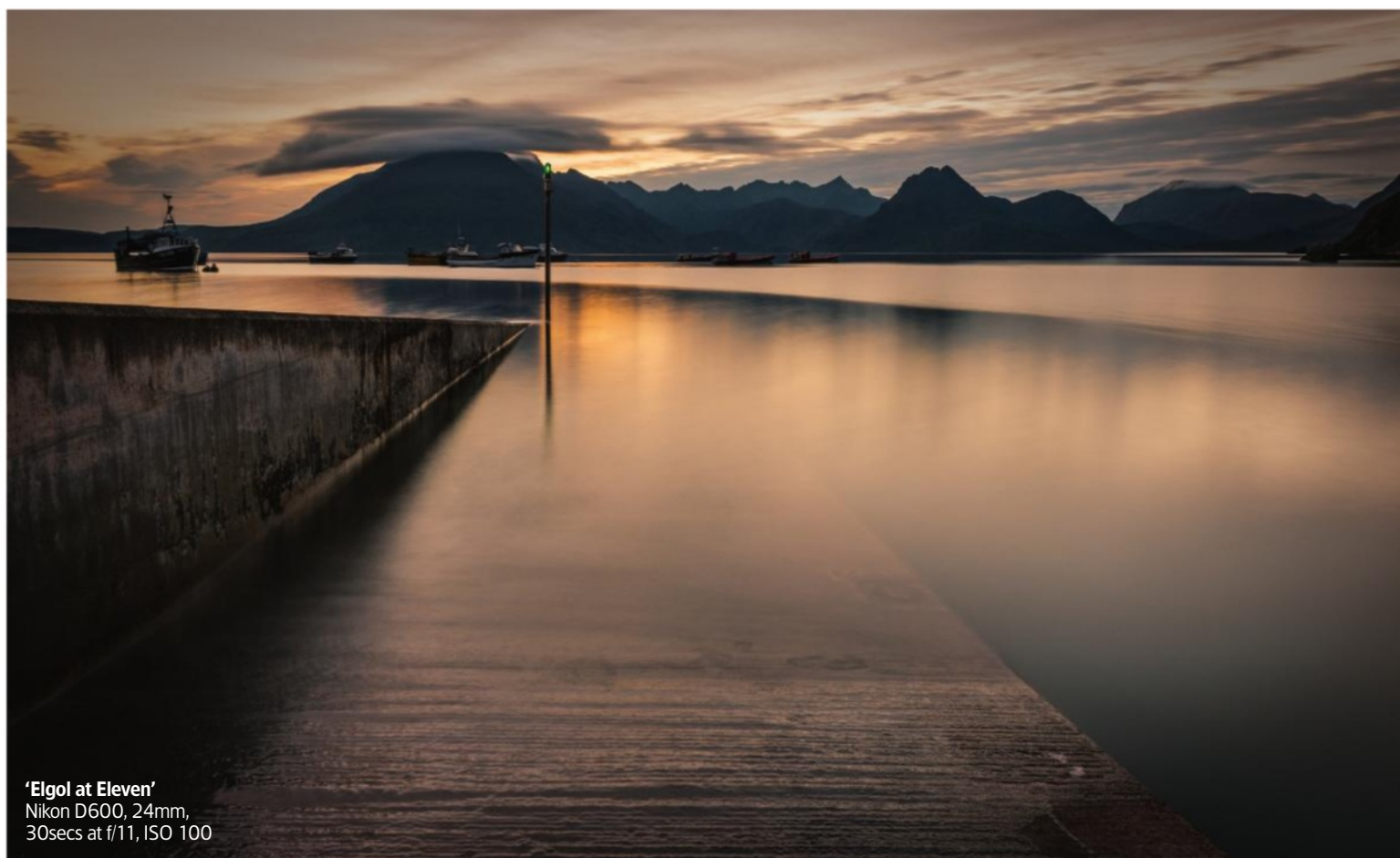
'Quiraing'
Nikon D600, 24mm,
1/80sec at f/10, ISO 100



'Buachaille Etive Mòr'
Nikon D600, 24mm,
119sec at f/10, ISO 100



Scott's commended
'Moody Buachaille' image
Nikon D600, 24mm,
1/13sec at f/10, ISO 100



'Elgol at Eleven'
Nikon D600, 24mm,
30secs at f/11, ISO 100

long way in a very short time. One thing Scott does say helped him was a three-day photography workshop in the Lake District with Mark Littlejohn. 'The workshop was a fabulous experience for me as a struggling beginner,' says Scott. 'Had I not attended this, I may have hung the camera up as my progression was slow and ponderous. It was a great learning experience and the springboard I needed to start taking better pictures. I'd recommend a workshop experience to anyone at all levels.'

THE NEXT STEP

Being a landscape lover, the world is Scott's oyster in terms of where to photograph next – although as he lives in Scotland, some would argue that he doesn't need to travel far! 'I recently visited the Isle of Skye, an island I'd longed to visit for a while,' says Scott. 'Five days wasn't enough and I'll visit again very soon. The Torridon and Assynt areas of Scotland are popular and look very interesting, as does the Western Isles of Scotland. I made a brief visit to the Lake District, and the beauty, colour and stunning landscape blew me away, so I'll definitely be back for more.'

Indeed, it is the fact that Scott finds himself surrounded by beautiful vistas that makes him a confirmed landscape photographer. 'I love getting out and about enjoying the beautiful landscapes Scotland has to offer and visiting new locations,' he says. 'It's important to get away from the daily grind now and then, and what better way to do it than taking pictures of the landscapes before you.'

It's not all plain sailing, though, as other

landscape lovers will testify. With the best time to shoot being early in the day, there are few lie-ins for Scott. 'Most challenging are the early rises, especially when the weather isn't the best,' he says. 'From a photography point of view, composition is where I struggle most. What to leave in and what to leave out is always an ongoing battle I have when I'm out shooting.'

However, if you're keen to take some images like Scott's, he stresses the importance of being prepared. 'From a landscape point of view, you need to be prepared for all weather conditions,' he explains. 'There's nothing worse than standing in the middle of nowhere cold and wet. If you are shooting in difficult lighting conditions, then bracketing exposures has always served me well. Be patient. Patience usually wins out in the end if shooting landscapes. Last, but not least, is a basic tip, but one that is often forgotten – check the camera settings and outer edges before releasing the shutter and don't forget a battery, as I have done in the past.'

Although Scott has had a taste of success, he has no immediate plans to take his photography to the next level. 'I'm not sure if I'd want to, and not sure if I have the ability to,' he says. 'There would be pressure to produce pictures of a high standard consistently to put food on the table and pay the bills. At the moment, it's a hobby purely for personal enjoyment. My ambitions for the future are to shoot locations further afield than I do at the moment, to learn and to progress with the aim of taking better pictures that capture a moment in time that I and others enjoy looking at.' **AP**



BEHIND THE SCENES

'THIS picture is a recent one taken in early November 2013 in Glencoe above a small lochan called Achtriochtan,' says Scott. 'There's a small tributary that flows down the mountain into the lochan, producing some spectacular waterfalls on its way.'

'During the summer the waterfalls aren't particularly spectacular, but during the wetter months of autumn and winter they become much more interesting.'

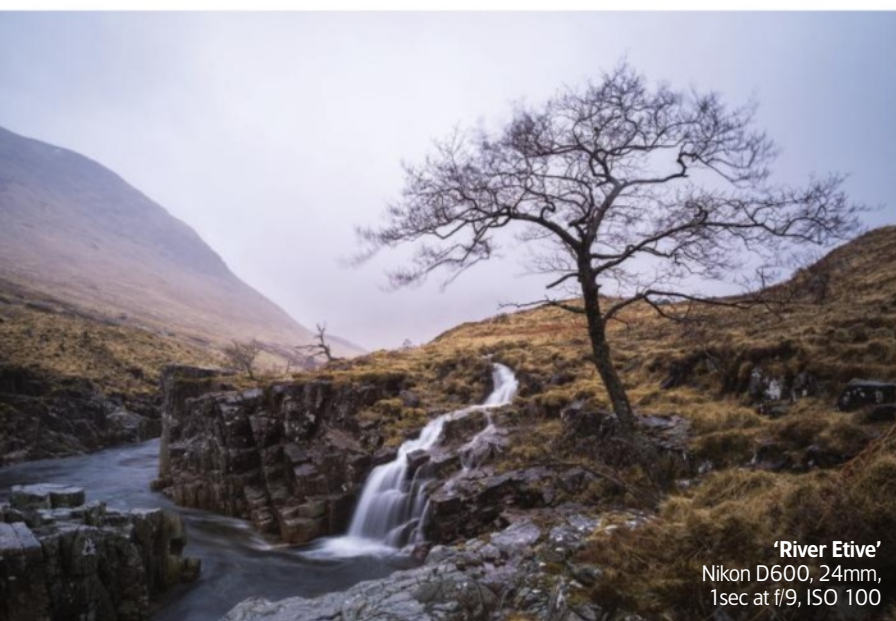
'I had viewed a section of waterfall earlier in the year from the road with binoculars. This area had an impressively long and slender vertical fall of water, and I thought this might make an interesting high-contrast mono picture with long-exposure flows of water.'

'Leading up to taking the picture, the area had received a lot of rain, which is typical for this time of year. These are the conditions I was looking for to produce the small overspill flows on the right of the frame. The light was dull and overcast, which often suits these types of pictures.'

'After a short climb, I reached the base of the waterfall and could see that there was far more spray than I had anticipated, so I knew this was going to be an issue.'

'Once set up, the spray was horrendous, but I usually carry a large umbrella for such occasions. It took a couple of frames, and juggling the ISO and aperture to get the length of exposure right, to produce an image of how I wanted the flows to look. Then, using the umbrella to keep the spray at bay, with focus and exposure lock on, I took a few exposures, checking the histogram each time for blown highlights. Once I was happy with the picture in-camera, I made my way back down the mountain.'

'Processing was fairly straightforward using a personal preset in Silver Efex Pro 2 from a similar shot. Then, I opened the image in Lightroom and made some slight level adjustments. In the end, the exposure was 1/3sec at f/8, ISO 100 with a focal length of 24mm.'



'River Etive'
Nikon D600, 24mm,
1sec at f/9, ISO 100

To see more of Scott's work, visit his Flickr page at www.flickr.com/photos/roksoff. To see more images from the Take a view Landscape Photographer of the Year competition, visit www.take-a-view.co.uk. *Landscape Photographer of the Year Collection 7* (ISBN 978-0-74957-516-8) is available from AA Publishing at shop.theaa.com, price £199.99 (RRP £25)

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Crossbost sheep complex

Tim Riches

Canon EOS 40D, 70-30mm at 220mm, 1/250sec at f/6.7, ISO 800

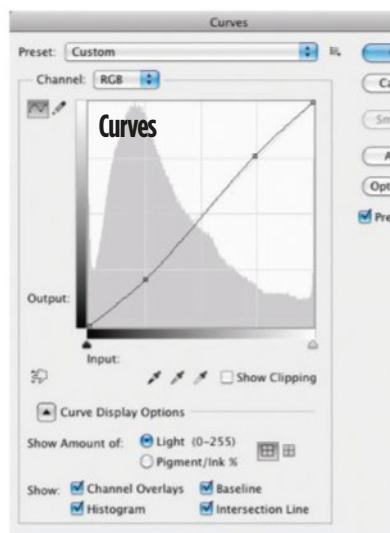
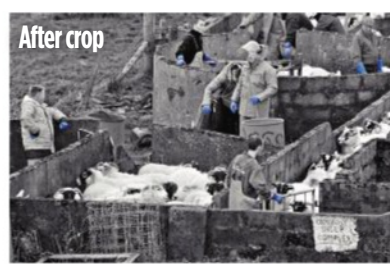
HAND-COLOURING black & white photographs has seen a resurgence in popularity as digital-editing software has made the process much easier. However, rather than fully coloured images, a lot of retouched photographs employ 'colour popping'. This is a process whereby a small area of an otherwise monochrome image is given a splash of colour to draw attention to a particular part of the frame. In the case of Tim's rural study, it would appear that the photographer wants to draw our attention to the farmers' gloves, which is an unusual choice. I will deal with that in a moment.

First, let's look at the subject of the shot. Tim has done a great job of getting us nice and close to the action. His telephoto focal length gives the image a 'long-lens look,' which appears to compress the scene and enhances the claustrophobic mix of men and



sheep within the confines of the 'complex'. There are some lovely leading lines, both literal (the walls) and suggested (the direction the figures are looking in) to keep the eye moving, so things are off to a strong start.

However, the crop isn't quite tight enough,



as the top-right corner contains a lot of light tones, and the eye is naturally drawn to light areas within the frame. It's also apparent that the sharpness has fallen off in this area as well, so my first step would be to crop the image. Unfortunately, in doing this a few of the figures will have their heads 'removed' by the frame edge. In this instance I think the trade-off is worth it.

What still cries out for attention, though, is the blue of the gloves. I'm not sure what Tim was hoping to achieve here, but whatever it was, it hasn't worked. Desaturating the image remedies this, getting rid of the unnecessary distraction and also neutralising a slight overall magenta tint.

I then burned in the midtones and shadows at the edges to create a slight vignette, and then selectively dodged some of the highlights to add contrast to the sheep. Additional 'bite' comes courtesy of a Curves adjustment, and what was once a slightly gimmicky shot that relied on colour popping to attract attention is now a much classier black & white study that demonstrates the skills of the photographer, rather than the tools in his editing program.



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**PICTURE
OF THE
WEEK**

Saffron drop bonnet fungi

David Illman

Canon EOS 550D, 90mm macro,
0.6sec at f/11, ISO 200

DAVID tells us that he 'found these 3in high charmers in autumn. They were growing on a small scrap of wood, which I lifted to a more convenient position on a mossy stump. When I returned to the same place a day later, the wood had fallen over, causing the fungi to lean over in search of light. I thought it was a more interesting angle altogether.'

It is extremely difficult to find new ways of presenting familiar subjects, but David's 'worm's-eye' view of a cluster of fungi achieves just that. We know that the subject of this photograph is small, but that doesn't matter – the camera has placed us beneath it, and up close to it, neither of which are positions we are familiar with. This immediately makes us stop and think. Anything new or unfamiliar needs

a certain amount of time for the brain to orientate itself when it's first encountered – it may just be a split-second, but it's enough to make us pause before we get it, and in that instant we've engaged with (in this instance) the photograph.

At that point we find ourselves transported by the camera into a whole new world. No longer are we human observers, we've been shrunk and now find ourselves wandering in some exotic and alien wilderness. It's *Journey to the Centre of the Earth* (the original 1959 film, not the 2008 remake) meets *Honey, I Shrunk The Kids*, and for that reason David's shot is my picture of the week.

'The camera has placed us beneath the subject and up close to it, neither of which are positions we are familiar with'



Snowdrop in a blue glass bowl

Christine Wells
Panasonic Lumix DMC-TZ20, 28mm
equivalent focal length, 1/320sec at f/3.3, ISO 100

THE NUMBER of still-life images submitted for *Appraisal* is a lot lower than it is for other genres, perhaps because it's seen as being quite an 'involved' area. However, that doesn't have to be the case, as Christine has demonstrated here. To produce this image, she took a snowdrop and 'rested it inside a blue glass bowl on the window sill with the natural light behind'.

This set-up has resulted in a simple, yet effective, study. I particularly like the way that the light permeates the petals, revealing their delicate texture, and the exposure is spot-on in terms of retaining this delicacy. It also shows how nothing more complex than a coloured glass bowl can create a wonderfully layered background.

However, I'm not convinced that the background needs quite so much space – it's nice,

but the shot is about the flower, not the glassware. So, it's time to get out the 'digital scissors' (aka the Crop tool) and trim the edges. In this case, I'd be tempted to be quite brutal, and would probably go for a square format. This tight square crop focuses the viewer's attention on the flower (while retaining the 'layered' background) and it gets rid of the glaring highlight at the bottom of the frame. The square shape also better matches the shape of the subject, so it's improvements all round.





ROUND 1
PORTRAITS IN ARTIFICIAL LIGHT

Taking the silver medal

Last year's Amateur Photographer of the Year winner **Dan Deakin** has taken second place in the 2013 competition. **Oliver Atwell** finds out how Dan's experiences of the competition have changed in the past 12 months

IT SEEMS that awareness of the Amateur Photographer of the Year competition is building. This year saw some of the strongest entries we've ever had in APOY, which is perhaps a result of the fact that the competition is on the radar of photographers both at home and abroad. In 2013, we saw a number of entries appear from across the world to slog it out against our very own home-grown talent.

While Dusica Parpovic of Bosnia and Herzegovina has taken this year's coveted top spot and £5,000 worth of Panasonic prizes (see our interview with her in AP 4 January 2014), it was 2012's victor Dan Deakin of Bristol who took a very respectable second place. In fact, it's so respectable that there was only one point between him and Dusica – but at least he receives £3,000 worth of Panasonic kit to ease his frustration.

'I think that if I had to identify a change in my approach to the competition this year, I'd say I was a probably a little more carefree with my entries in 2012,' admits Dan, from his temporary home in Vancouver, Canada. 'I took a few more risks with my interpretations of the briefs in 2012. This year, I'd say I've

been a little more conservative. Maybe that wasn't the most sensible approach on a couple of rounds, but I wouldn't say that winning the competition last year changed how I took the images.'

TAKING THE RISK

It's interesting to hear Dan refer to his entries for the 2013 competition as 'conservative'. While his photographs were just as strong as last year, he feels a lesson can be learned by people looking to enter APOY in the future.

'Say you have two images – one that is experimental and one that is safe that you think the judges will like,' says Dan. 'It's very tempting to go for the safe shot to try to guarantee some points. You're trying to second-guess the judges, which is probably not a good idea. I made that mistake in round seven, Black & White World (monochrome landscapes). It was a very conservative shot and, as a result, I scored no points. In hindsight, I should have taken more of a risk and done something a little more challenging. If in doubt, go with something bold. If you take a look through the shots that come first in each round you'll

Above: Dan took 14th place in round 1 with his image 'My Seven-Day-Old-Son'

Top right: Round 2 saw Dan's image 'Rainfall' take 13th place

Top far right: Dan shot this image called 'Bee Warming' for round 3

Far right: Dan's shot for round 7 did not make it into the top 30. By his own admission, he says his entry was perhaps a little too 'conservative'

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see how that point is made clear. That's why Dusica was able to take the APOY crown. Her images are very much their own thing. I'm really impressed with her work.'

To be fair to Dan, his reliance on conservative shots is in part due to a hectic year. Dan has had to relocate to Vancouver, Canada, for his job as an orthopaedic surgeon. Add to that the fact that he has just had a second child and you can understand that maybe giving over his days to taking images wasn't top of his list of priorities.

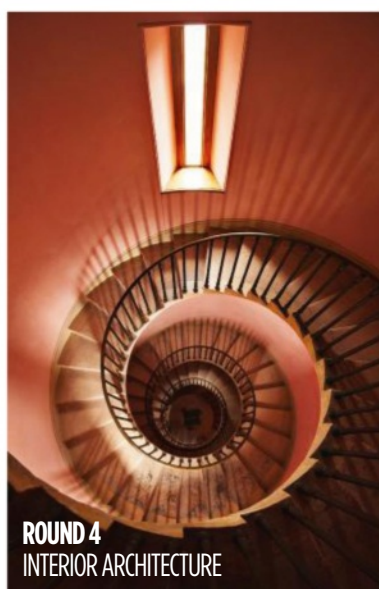
'As busy as I have been, I really enjoyed the APOY rounds this year,' says Dan. 'I guess the only one I really struggled with was round three, The Animal Kingdom (pets and wildlife), simply because that's not a subject I'd naturally go out and look for. One round I particularly liked was round nine, Going Abstract (textures, shapes and colours), although I didn't score any points. I'm not surprised, though. The quality of images in that round was pretty extraordinary.'



ROUND 2
LIFE IN MOTION



ROUND 3
THE ANIMAL KINGDOM



ROUND 4
INTERIOR ARCHITECTURE



ROUND 5
FLORAL STILL LIFE



ROUND 6
PEOPLE AT WORK

MATTERS OF INTERPRETATION

Everyone has a different approach to how they enter into the spirit of each round of APOY. Some will go out and take a new image each time, while some may realise that they have a perfect shot sitting in their archives. Both approaches are valid and for Dan his method can shift each time.

'It's variable for me,' says Dan. 'At the beginning of the round, you don't really get much time – sometimes as little as three weeks from the announcement. Beyond that, you can plan months in advance if you need to as the rounds are announced at the beginning of February. In that case, I can take a look at the images that I've taken in previous months or years and see if anything fits the theme. But if I have a shot, that doesn't mean I get to rest on my laurels. I'll still keep those rounds in the back of my mind when I'm out and about in case I happen to come across a scene that's even better than the one I've already taken. It's a matter of how busy you are. Having shots already there just gives you something to fall back on.'

Like any good photographer, Dan is out

Above left:
'Spiralling Down'
saw Dan take 11th
place in round 4

Above centre: This
nicely lit shot called
'Two Flowers' took
position 25 in
round 5

Above right:
'People at Work'
found Dan taking
25th place again



ROUND 7
BLACK & WHITE WORLD

shooting simply for his own pleasure and, this year, he has found his tastes have shifted into new territory.

'This year has found me take a new approach to photography,' says Dan. 'I've been producing a lot of street photography, particularly in black & white. I've been meaning to get out and produce some landscapes in British Columbia, but it hasn't quite panned out for me yet. I've just been too busy. That's the plan for this year.'

Dan's fluctuating tastes are typical of someone with a real passion for image making. One month you can be shooting portraits, the next you're looking at architecture.

'Last year, I was shooting completely different subjects,' says Dan. 'I was focusing a lot on macro images. I'm sure this time next year I'll be looking at something entirely different, but for now it's a matter of circumstance. As I've



ROUND 8
WIDEANGLE WORLD

been so busy in the city, street photography is the thing I have the most opportunity to shoot on my daily commute. It's about making the most of your situation.'

CLOSE TO HOME

Family is another subject that Dan has found himself shooting, perhaps even more than his street photography. Looking through some of his APOY images, Dan has taken an interesting approach to this idea. A handful of images from this year and last year have shown his young children, but rather than taking snapshots Dan has produced images that are artful, contemplative and relatable to anyone who has children. Just take a look at his image from round eight, Wideangle World (wideangle/pan stitch), and you'll see what that means (above).

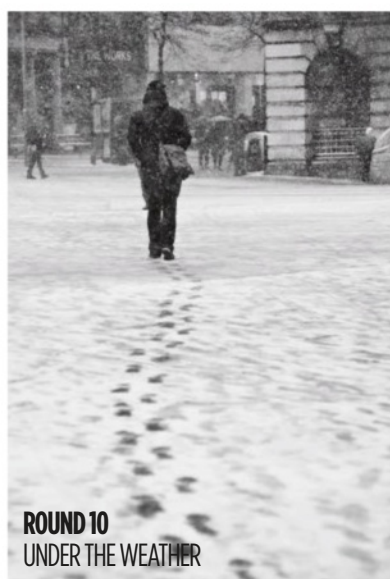
'Not many of my family shots appear on my Flickr account, but I have a substantial number of images,' says Dan. 'All the street and landscape images are nice to put on the wall, but it's the family stuff that really means the most to me. Those images are priceless. I was looking back at some of the images I shot of my child who was just one at the time. It hit me that those images are unique. I'll never be able to repeat them. I'm finding the same thing with my new child.'

'I'm actually doing something similar with my grandfather,' continues Dan. 'I'm producing a little project about him and taking images as I walk around with him in his daily life. It's a way to preserve memories. In this way, I can produce some nice images of my grandfather for posterity and communicate a story and a narrative about who he is. I'll also include some text with the images that will detail some of the stories he tells. There will be about 20 images. It's a personal project and one that will improve in personal value as the years go on.'

It's a nice note to end on. Competitions are not the be all and end all of photography. Sometimes it's enough to make images that have personal resonance, images that are there to keep memories



ROUND 9
GOING ABSTRACT



ROUND 10
UNDER THE WEATHER

Top: Dan had his highest entry in round 8 with this image of his two-year-old son walking along a jetty. He finished in eighth place

Above: This was another shot that failed to reach the top 50

Left: Dan's final shot, taken in Nottingham City Centre, saw him take 25th place

alive. But then, entering a competition has its own rewards – usually lots of shiny new camera equipment.

Keep an eye out for AP 1 February 2014 to find out how to enter the Amateur Photographer of the Year 2014 competition and to see what you're in with a chance of winning. **AP**

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APOY ROUND BY ROUND

Dan Deakin finished in the top 40 in seven of the ten rounds of APOY. His highest position was eighth

Round 1 Portraits in Artificial Light Position 14 Points 34	Round 6 People at Work Position 25 Points 26
Round 2 Life in Motion Position 13 Points 33	Round 7 Black & White World Position 00 Points 00
Round 3 The Animal Kingdom Position 00 Points 00	Round 8 Wideangle World Position 8 Points 40
Round 4 Interior Architecture Position 11 Points 36	Round 9 Going Abstract Position 00 Points 00
Round 5 Floral Still Life Position 25 Points 26	Round 10 Under the Weather Position 25 Points 29

To see more of Dan's work, visit
www.flickr.com/photos/dandeakin

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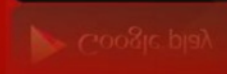
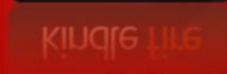
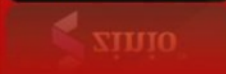
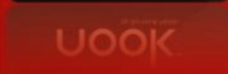
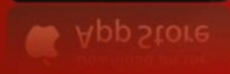
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12 DIY days of Christmas

Christmas will soon be upon us, but rather than spend your days watching repeats on TV, why not expand your creative repertoire? **Chris Gatcum** shares 12 top techniques to help get you started

FREELENSING

1 **MOST** new cameras have a 'miniature' mode, and most image-editing software now offers a tilt/shift filter that will help give the impression that you are Gulliver looking down on Lilliput. However, these options typically work by blurring the

top and bottom of the frame, whereas a genuine tilt-and-shift lens actually shifts the plane of focus.

'Freelensing' bridges the gap between these two options by allowing you to change the plane of focus but without paying for a tilt/shift lens. The

principle is simple: set your camera to manual and *hold* your lens in front of the lens mount, rather than attaching it to the camera. Turning and tilting the lens will allow you to shift the plane of focus (and focus the lens), giving you the shifted plane of focus you want.

However, it sounds easier than it is, as the slightest adjustment to the camera or lens can throw everything off. The lens you use will also

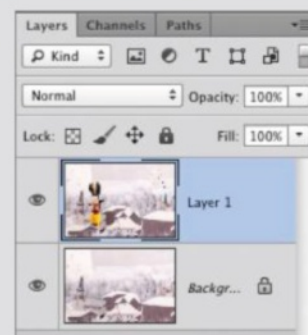
determine the success of your results – longer focal lengths, manually selectable apertures and full-frame (or medium-format) lenses are all things to look for. You will need a fair amount of patience as well!

WARNING!

As no lens is attached to your camera, if you are worried about getting dust on your sensor freelensing may not be a technique for you.

When you hold your lens away from the camera, flare is always likely, but here it adds to the dreamy nature of the shot

LEVITATION



2 IN THE pre-digital world, making something appear to 'float' in an image wasn't easy, but in the digital age we have software that enables us to create the impossible. The technique I'm going to outline here will work regardless of the scale of your shot: you could use it to make an elephant levitate, or raise a compliant ant from the ground, the only difference is the support that will be needed. In this instance, I'm working with a festive still life.

The process is pretty simple, but you'll need two shots: the first is of the background without your subject in the frame and the second has your subject in their



'floating' pose, albeit with a rather obvious support to hold them up (be it a stepladder, chair or something else). Your shots need to be as similar as possible, so shoot with the camera on a tripod and

keep the same camera settings. Switch to manual exposure, a specific ISO (rather than auto ISO), a preset or custom white balance (again, not auto) and set the focus manually as well, so this doesn't change, either.

When you've done shooting, open your 'background' image in your editing program (1) and add the photograph containing your would-be floating subject on a layer above it (2). Because you used a tripod the images should align perfectly, so all you need to do now is 'rub out' the support that's holding your subject in the air (3). You can do this using your software's Eraser tool or by

creating a mask. Regardless of your method, as you remove the support the underlying layer will show through, filling the background and enabling your subject to 'levitate'.

Above: In the finished shot, I not only got rid of the glue stick holding Santa in the air, but also decided to remove the birds on the right. This is easily done using the Eraser tool. However, I'm not convinced by the end result – although it's along the lines of what I was looking to achieve, the shallow depth of field has left Santa disconnected from the background (he's a little too 'stuck on'). A reshoot beckons...



You don't need to go to a huge amount of expense to make yourself a smart-looking beanbag

BEANBAG

3 A BAG of rice or lentils makes a great beanbag, but it won't earn you any kudos when you're out and about. However, if you have some scraps of fabric and can sew (or know someone who can), a simple beanbag cover can cost nothing more than time.

To make your beanbag cover, take your bag of rice or lentils,

place it on your fabric and draw round it to create a rectangle. Move the bag and draw round it again to create two rectangles that are joined along the long edge (1). Add 2in (5cm) all the way round, cut out the fabric and fold it in half so it's inside out.

Sew along the lines you drew, or get some hemming tape (available from most

supermarkets) that just needs a hot iron run over it to turn it into a strong fabric glue (2). Once it's stitched or stuck, turn the cover the right way round (so the outside is on the outside) and slip your bag of rice or lentils inside (3). Adding a strip of Velcro will make a neat closure for the 'open' side and also allows you to replace your rice or lentils.



LO-FI LENS

5 IF YOU'VE toyed with the idea of playing with a plastic camera, such as a Lomo or a Holga, but have been put off by their reliance on film, a 'lo-fi lens' may be the answer. While Lomography offers an adapter for its Diana lenses, I much prefer the 'digital' Holga lenses. These lenses are designed specifically for digital cameras, but retain the classic plastic construction and design of their medium-format namesake, complete with four fixed-focus distances.

Of course, the term 'focus' is used in its loosest sense – as with a 'proper' Holga camera, nothing is going to be overly crisp. You can also expect strong and uneven focus fall-off at the edges of the frame (even on an APS sensor), plus heavy vignetting and chromatic aberration – everything a lo-fi lens should give you! A word of warning, though: although Holga lenses claim to have a (fixed) aperture of f/8, they can be much slower. The Holga lens I use is in the region of f/32–f/45.



QUICK-CLAMP

4 A QUICK clamp makes a great alternative to a beanbag, especially if you're shooting in the urban jungle where there are usually plenty of rails and poles to clamp a camera to. All we're doing here is getting a heavy-duty plastic clamp, drilling a 1/4in (6.5mm) hole in the end of one of its 'arms' and then using a 1/2in (12mm) long, 1/4-20 bolt to attach a small tripod

head. This creates an incredibly simple, yet wonderfully versatile and steady camera support that can be used to clamp your camera to a wide variety of objects. This project comes with a warning, though – the heavier your camera, the stronger the clamp you will need, so a certain amount of common sense is required. This project is done entirely at your own risk!



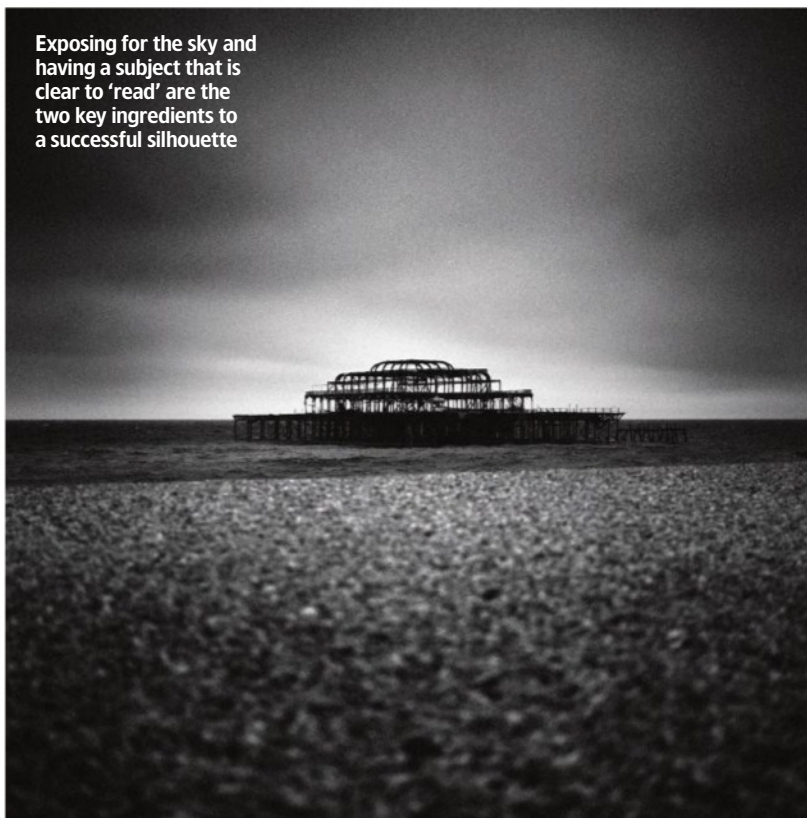
I mounted a small tripod head to my clamp, but you could also mount your camera directly if you're willing to have it in a fixed position

SILHOUETTES

6 A **SILHOUETTE** puts the 'graphic' into 'photographic', reducing your subject to a featureless dark shape against a brighter background. There's no better time to hone your silhouette shooting skills than right now, when the sun is low in the sky for much of the day and both dawn and dusk are at a reasonable hour. However, don't limit yourself to the colours

at the ends of the day – a black & white silhouette can be just as striking, and ripe for a contrast-boosting lith effect. There are only two things to remember for successful silhouettes: expose for the background, not the subject (your camera's spot meter is good for this), and try to avoid having too many overlapping objects in the frame. Keeping things simple is the best option.

Exposing for the sky and having a subject that is clear to 'read' are the two key ingredients to a successful silhouette



'Expose for the background and avoid having too many overlapping objects in the frame'



A finished stereo pair, complete with a narrow space between the images to aid cross-eyed viewing



BOTTLE-CAP 'POD

7 WITH various family visits and parties, it's the time of year when a pocketable compact camera might take precedence over an SLR. If that's the plan, then a bottle-cap 'pod' will let you transform a drinks bottle into a camera stand, allowing you to use longer shutter speeds instead of cranking up the ISO (and noise).

Having sourced a cap, drill a hole through it using a 1/4in (6.5mm) drill bit. Slide a 3/4in (90mm) long, 1/4-20-sized bolt through the hole from the inside of the cap, then fit a washer and a nut on the outside. That's it! Now you can swap the regular cap on a full drinks bottle for your bottle cap and you're good to go – just attach your camera.



SINGLE CAMERA STEREO

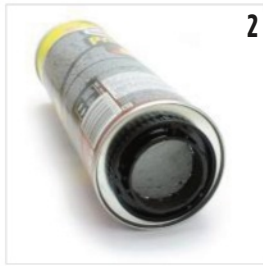
8 **STEREO** photography is often seen as being quite involved, with a need for specialist twin-lens cameras or two cameras mounted side-by-side. But it doesn't have to be that way: if you limit yourself to static subjects, it's possible to produce a stereo pair with just one camera and free software.

The process starts with you shooting two images of the same subject, shifting the camera horizontally between exposures. Use aperture priority or manual exposure to ensure the depth of field doesn't change, and set the focus manually. The amount of 'shift' you need between your shots depends on the subject distance, shift distance and a bit of geometry as well, so the easiest option

is to shoot more images than you need, shifting the camera a little more each time. This means you have a number of potential combinations that can create your stereo pair.

Once you've shot your images, copy them onto your computer and use StereoPhoto Maker to combine them. This is a free Windows-only program that you can download from stereo.jpn.org/eng/stphmkr. Several guides are available via the website to get you started. In essence, though, you need to determine the pair of your exposures that will work best and the software will then align and optimise them for you, making them ready for printing or viewing on screen using the classic 'cross-eyed' method.

MACRO TUBE



9 **YOU CAN** turn the metal and cardboard packaging from a crisps tube into a 'super' extension tube.

The conversion starts with a spare body cap that will need its centre removed to create a crude lens mount. Use your modified cap to mark a circle on the metal base of your crisp can and (carefully) cut this out using a Dremel or other cutting tool (1). Line up the holes in the body cap and the crisp can, and glue the two parts together with a glue gun or epoxy resin (2).

Once the glue has dried, cut your crisp can to length. The longer the tube, the greater the magnification, but the more light will be lost (requiring a longer shutter speed or higher ISO).

With your tube cut to size,

it's time to mount your lens. A 50mm prime lens is ideal, and as you aren't actually 'mounting' the lens it doesn't need to match your camera mount – a manual-focus lens with a manual aperture is ideal (the same lens can also be used for freelensing (see page 57)).

To fit the lens, wrap it in cloth (I chose an old black sock) and wedge it in the end of your tube to create a light-tight seal (3). Your exposures will have to be set manually and you will have to focus by moving the camera backwards and forwards, but despite these limitations it's still possible to produce some striking results – you can even turn the lens slightly to create a 'tilt' effect.



For the price of a body cap, you can create an extreme extension tube: this shot is of the filament in a standard (tungsten) domestic light bulb

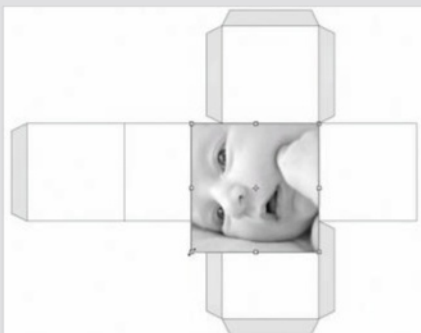


PHOTO CUBE

10 **A PHOTO** cube serves no practical purpose, but it is a great way to display six festive photographs as you enter the New Year. To start with, you'll need to find a cube template – if you search online you'll find dozens that fit the bill and are free to use.

Open the template in your editing program, followed by the images that you want to put on your cube. If your images aren't square, use your software's Crop tool to change their shape, then drag the images one at a time onto your cube template. Position an image on each

of the six faces, resizing them as necessary so they fit the template. Each image will be on its own layer, so at this stage you can edit them individually or use adjustment layers (if your software has this feature) to make universal changes – to convert them to black & white, for example.

When you're done editing, flatten the layers and print the template onto thick photo paper, or mount your print on thin card. Cut the template out, score along the lines, then fold and glue the tabs to finish your cube construction.



TIME-LAPSE PANNING DEVICE



11 IF YOU want to add a panning movement to time-lapse videos this is a simple solution. You need a 60min kitchen timer with a hole drilled in the top that is large enough to fit a 1/4in tripod screw. Be careful when drilling as there may be some mechanical parts inside the timer that could be damaged. With most timers it is fairly easy to pull them apart so you can see what you are doing.

With the hole drilled, fix the tripod screw into place. For added rigidity, you may want to secure it in place by using some epoxy resin and a rubber washer. A small compact camera or even a mobile phone in a tripod case can then be attached to the timer.

Turning the timer all the way round will allow the camera to rotate 360° over the course of one hour. Using the camera's intervalometer, you can set it to take pictures every few seconds to create a time-lapse video. The more frequent the images, the longer the time-lapse video will be. For example, one image every second would create 3,600 images, which would be a 120sec video at 30fps. One image every 3secs for 30mins would create 600 images and a 20sec video at 30fps.

As an optional extra, drill a second larger hole at the bottom and fit a 3/8in to 1/4in tripod thread adapter to allow you to mount the panning device to a tripod.



This DIY movie grip may look rudimentary, but it makes a huge difference when filming – especially if shooting from a low angle



MOVIE GRIP



12 THE QUALITY of the video that can be shot using a DSLR or CSC has increased rapidly in the past years, resulting in a bewildering array of video-orientated grips being sold. However, you don't need to spend a huge amount to make your camera more video friendly, as this DIY grip proves.

The key ingredients are: plastic pipe (you will need roughly 60cm of 20–25mm diameter tube); two right-angle adapters to fit the pipe; and some sort of flat 'plate' to mount the camera on. I used 20mm conduit pipe with an inspection box for the camera base, and came home with change from £10 from the hardware shop.

The aim is to create a rough 'C' shape, so you need to cut your pipe into three lengths. The lengths don't have to be equal as they will depend

largely on the size and shape of your camera – about 10–20cm will be about right, but there are no hard and fast rules. Use the right-angle adapters to connect the pipes and form your 'C', gluing them together and possibly screwing or bolting them for added security (remember, you'll be attaching your camera to this bracket).

For the base, I drilled a hole through the inspection box so I could fit a 1/2in (12.7mm) long, 1/4–20 bolt to attach the camera, and the finishing touch came in the form of a spare motorcycle handlebar grip I had kicking around my garage (foam pipe insulation, grip tape for bicycle handlebars or tennis rackets, or just the bare pipe would work just as well). It may look fairly rudimentary, but it makes a huge difference when you're filming – especially if you're shooting from a low angle.

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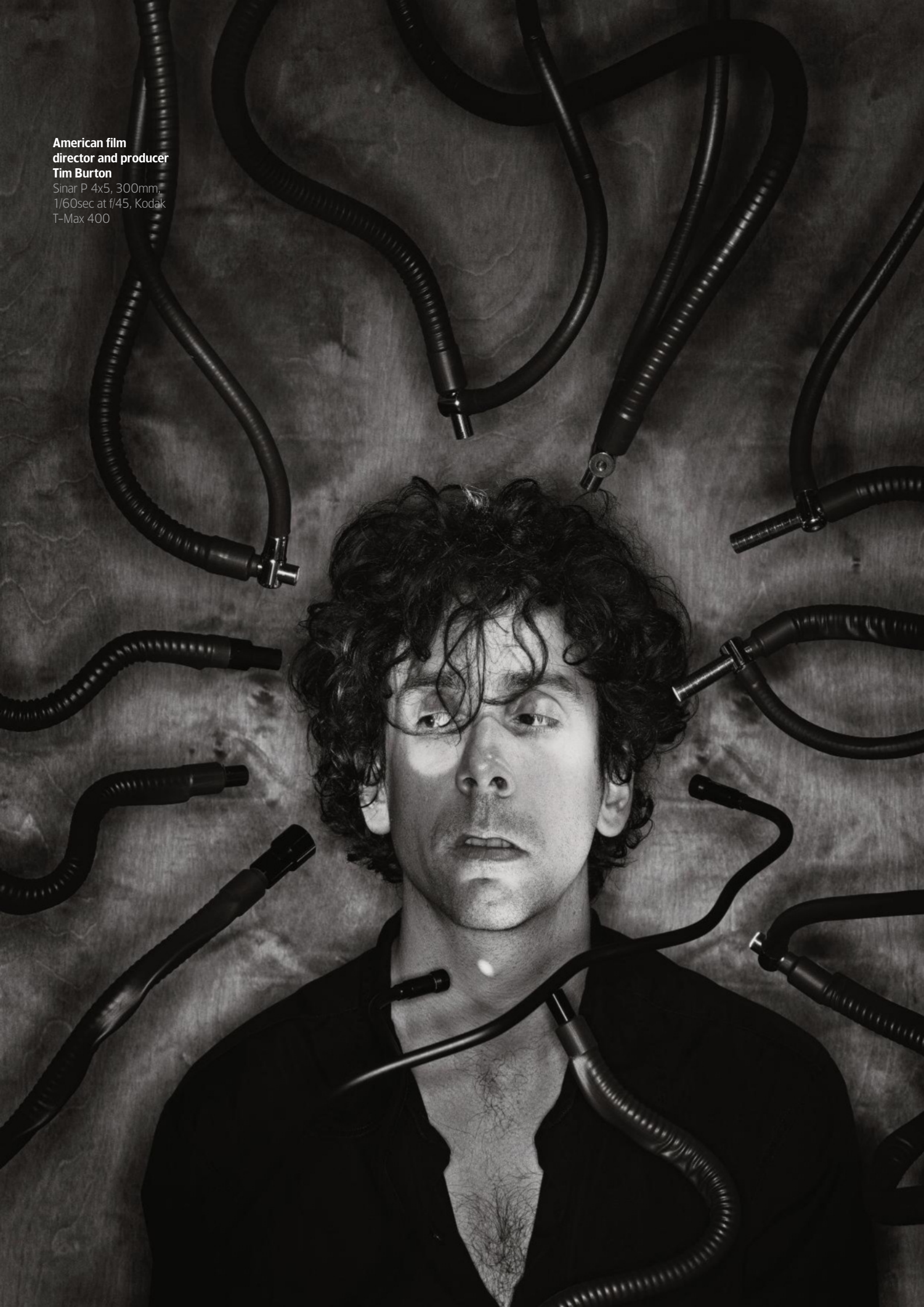
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Shooting stars

From presidents to global sports stars, American photographer **Gregory Heisler** has captured the essence of a variety of A-list celebrities. With the launch of his new book *50 Portraits*, Gregory reveals both the images and creative thinking behind his pictures to **Andrew James**

REMAINING as cool as a cucumber is perhaps the most important aspect of being a portrait photographer, as Gregory Heisler's book *50 Portraits* illustrates. When you've had to show the President of the United States exactly how to put his hand in his pocket, then it's unlikely that anything much is going to surprise you.

Gregory has photographed a stellar cast of global celebrities during his career, including more than 70 covers for *Time* magazine. His cast of A-listers from film, sport and politics include Muhammad Ali, OJ Simpson, Danny DeVito, George W Bush, Bruce Springsteen and Tim Burton. 'You have to be confident,' says Gregory. 'If a doctor is confident, then people are put at their ease.'

The slight crackle of a transatlantic phone connection isn't enough to mask this photographer's obvious enthusiasm for what he does. Work and passion have clearly collided over the years and there seems to be no dimming of the light. It's little wonder, then, that Gregory is now also a teacher who enjoys passing on the knowledge to the next generation of would-be Heislars.

In many respects, this is what *50 Portraits* is about. It's not just a book of stunning photographs – it's also about the creative thinking and development behind each portrait. 'I should have called it *Cough it up before you die*,' says Gregory, laughing. 'When I was a kid, I listened to vinyl. Every time I put a record on, I'd read the album notes on the back of the cover sleeve. It didn't matter how many times I read those notes, I would always go over them again. This book is my attempt to recreate that experience.'

IN THE LIGHT

All this begs the question, what can we learn from Gregory's approach to his famous subjects? After all, this is a man who has shot almost exclusively with a huge variety of large and medium-format cameras, uses an equally eclectic mix of lighting equipment and can sometimes use up to ten assistants on a shoot.

The answer is as simple as it is complicated. 'Lighting,' says Gregory firmly. 'It's the first thing I think about.'

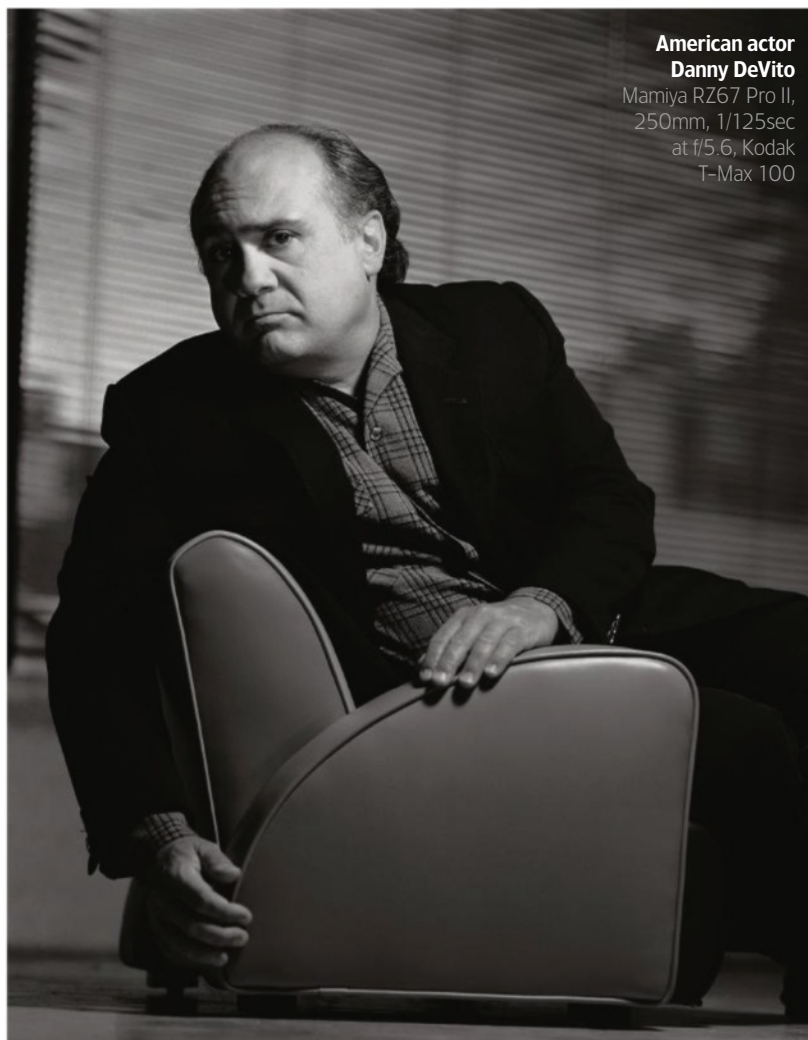
When you study Gregory's work, you quickly realise this is where the magic

happens. You don't question the lighting, just marvel at the way it is the glue in each image. Gregory achieves this by looking for logic in his approach to lighting, so nothing jars or feels wrong. A lot of his location lighting is built around the concept of matching, enhancing or at least mimicking what light – natural or man-made – might occur in the scene he is creating.

Even an image with what looks like natural window light may have been subtly but crucially enhanced. For example, take his shot of a young Hugh Grant in a Manhattan diner taken for *GQ* magazine (see page 66). Gregory recalls needing to boost the soft but 'dead' window light. With Hugh Grant genuinely lost in thought for a moment, Gregory didn't want to use any form of

flashlight that might ruin the mood. So instead, he asked an assistant to slip outside and point a small continuous quartz light through the window just to define the actor's face and lighten his clothing, which made him stand out from the background. It was simple and unobtrusive, yet effective.

The key to Gregory's approach to lighting is to take mental 'snapshots' of lighting situations he comes across in everyday life. Whether it's the fluorescent lighting from behind the bar in a pub or the overhead light in a restaurant bouncing off a white tablecloth onto the faces of those around the table, Gregory has an innate ability to recall these moments like other people remember the bars of a song.



**American actor
Danny DeVito**

Mamiya RZ67 Pro II,
250mm, 1/125sec
at f/5.6, Kodak
T-Max 100

➔ 'If I observe light that interests me, my brain goes "click" and then I store it away,' he explains. 'The next time I am in the studio, I'll try to recreate it so that when the circumstances arise to use it, I am ready.'

In fact, a lot of Gregory's photography involves experimenting with lighting. 'I had a studio in Manhattan for 20 years that I used almost exclusively as a lighting laboratory,' he says. 'I'd play and work out different types of lighting so I could then take it out on location.'

'I like to get my lights as close to the subject as I can,' he continues. 'The closer you get, the softer the lighting becomes as it starts to wrap itself around your subject. I will also try to feather it – which often means positioning lights so they aren't hitting the subject head on. This also helps to separate the subject and background, as less light is affecting the area behind.'

VALUABLE TECHNIQUES

Gregory believes that all photographers – professional or enthusiast – should try to learn as many techniques as they can. The more techniques you know, the more creative you can be when interpreting the subject. He also concedes that communication with the subject is important. Even when photographing celebrities who are used to the limelight, the most common thing they ask is, 'What do you want me to do?'

'You must give them some sort of direction, which can be anything from a specific request, such as asking them to raise their eye slightly, to telling them to ignore you and think about tomorrow or work out their ten favourite lollies,' he says.

'One option is to play some music to relax the situation, but I don't do this because it

Right: British actor Hugh Grant
Graflex RB Super-D
4x5, Kodak Ektar
Auto-Diaphragm
190mm, 1/160sec
at f/5.6, Kodak
T-Max 100



drives me crazy. It's a distraction and I want to be able to talk to my subject.'

The images in *50 Portraits* have been taken on medium and large-format film cameras, such as the Mamiya RZ67 II or a vintage Deardorff 8x10. His love for this type of camera is essentially based on two critical factors – the process and the result.

'The process is about how the person you are photographing responds to you,' says

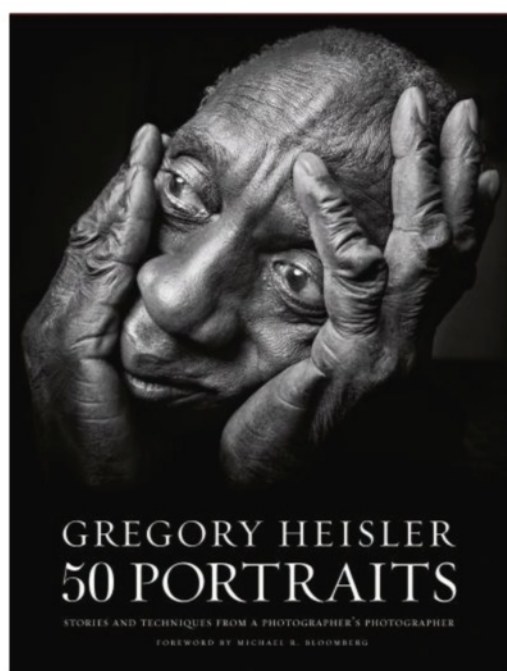
Gregory. 'Using a big camera reveals to the person you are shooting how much trouble you are taking over their shoot – it flatters them. I believe it helps them engage in the whole process. When it comes to the result, a big camera gives me a large transparency or negative with a wonderful tonal range.'

Intriguingly, lens choice is often related to selecting the right focal length for a comfortable working distance from the person whose portrait Gregory is taking. 'For me, a comfortable working distance is the space you'd have between yourself and whoever is facing you at the dinner table,' he says. 'I don't want to invade personal space or have to shout from a long way off.'

Despite his love of large-format film cameras, in 2006 Gregory locked them all away in a closet because he wanted to experiment with digital models. 'I thought it would be a passing spell of bad weather, but I had to explore it so I decided to try it for a year,' he explains. 'Now I love it. I enjoy being in control of the whole process, from shooting to post-production and printing.'

These days, Gregory shoots with Hasselblad H1 cameras and a Canon EOS 5D Mark III. He tends to use the Canon as if it were a medium-format camera, coupling it with a tilt-and-shift lens and sitting it on a tripod so he can shoot it with a cable release.

'I don't continually look through it, so I'm still engaging as much as possible with the subject,' he says. 'Of course, what I'd really like is a camera with an 8x10 sensor. The government must have one, right?' **AP**



GREGORY'S FAVOURITE IMAGE

WHILE Gregory's mastery of complex lighting is clear, his favourite image (which is also the photograph on the cover of his book) is perhaps the simplest in the way it has been lit. The picture of Luis Sarria, who was Muhammad Ali's masseur, is a tight portrait. The ageing Cuban's hands are wrapped around his head and face – a natural pose born out of the fact that Luis was nursing an infected lip and was embarrassed by the resulting swelling.

'I only used one light here,' Gregory reveals. 'This is something I like to do because working with a single light makes it easier.' As he says in his book, the true secret is to learn to work with one light really well. 'It's easier to juggle just one ball,' he explains. 'Explore and understand it – discover what it can and can't do. Figure out how you work with it.'

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AP Christmas Quiz and Wordsearch

Kick back with a glass of mulled wine and test your photographic brain with our Christmas Quiz and Wordsearch

CAN YOU tell your compacts from your full-frame cameras? Why not test yourself in our quiz, in which we've compiled a list of cameras from well-known classics to the latest releases. Can you identify them using as few clues as possible? Then have a go at our fiendish photographic wordsearch – the are 11 photography-related words of five letters or more to find. The answers will appear in *News*, AP 4 January 2014.

Camera 1

- 1 It can't shoot video...
- 2 Nor does it have built-in Wi-Fi...
- 3 But it's got a 16-million-pixel, full-frame CMOS sensor...
- 4 And a 39-point AF system...
- 5 And you can use it with practically all Nikon F-mount lenses, even pre-Ai standard from the 1960s.

Camera 2

- 1 This digital compact was inspired by a much-loved series of 35mm film cameras...
- 2 We were impressed by its £599 price tag...
- 3 Especially given its comparable lens and sensor to the Nikon Coolpix A...
- 4 The former of which is fixed at 18.3mm with an aperture of f/2.8...
- 5 As befitting its heritage, it's got a built-in crop mode that produces the same field of view as a 35mm lens.

Camera 3

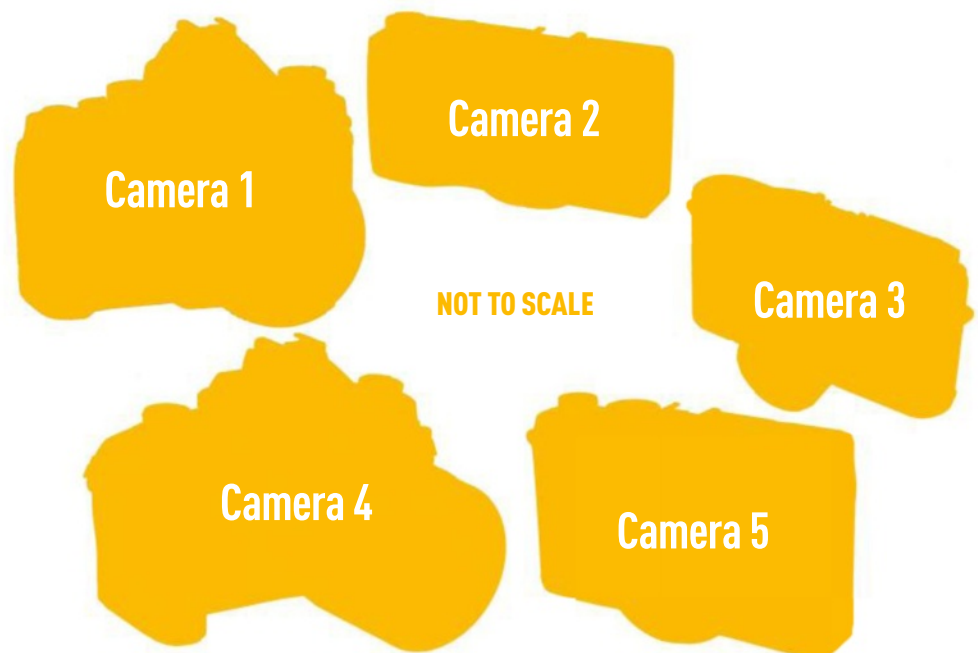
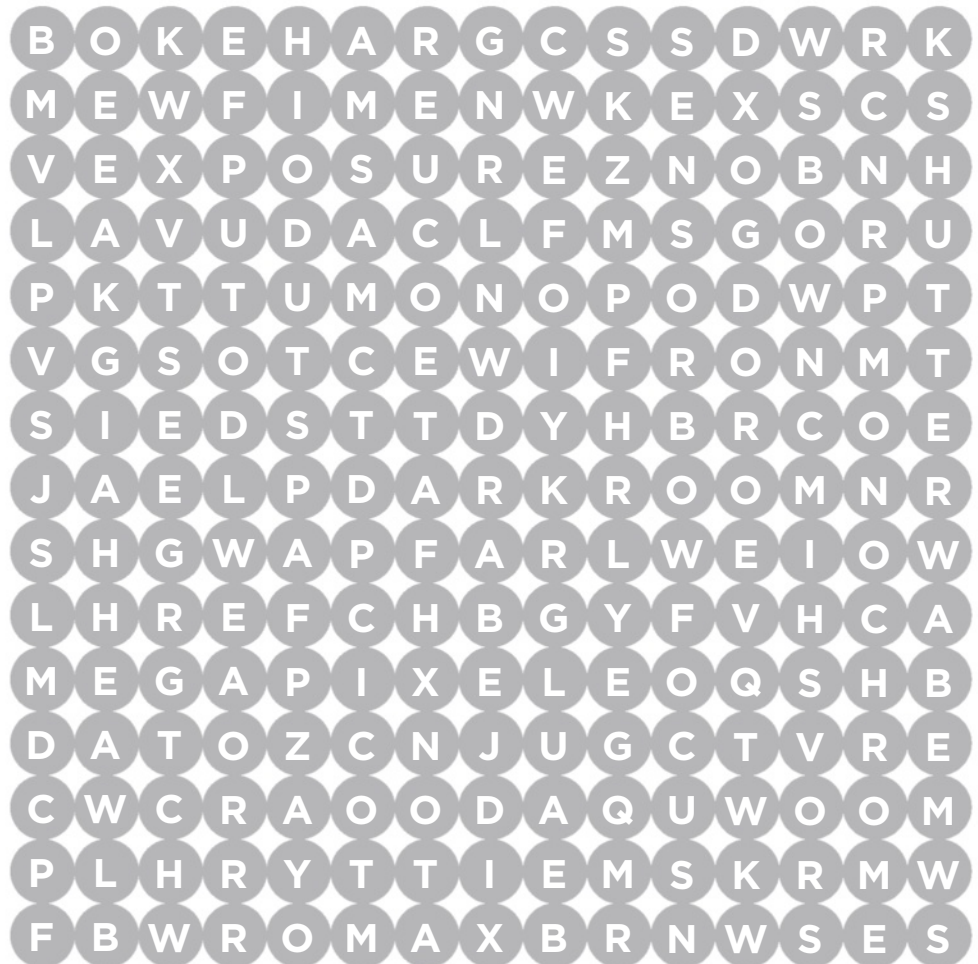
- 1 It's this particular manufacturer's biggest-selling camera to date...
- 2 Not bad for something released almost 60 years ago...
- 3 James Bond used one in the novel *Goldfinger*...
- 4 Its top-mounted lever both advances the film and cocks the shutter...
- 5 It's probably the most popular 35mm camera ever released.

Camera 4

- 1 Expect to pay around £1,299 for this one...
- 2 It's a micro four thirds camera...
- 3 With a fast shutter speed of 1/8000sec...
- 4 And a 5.5fps frame rate with continuous AF...
- 5 And a rather lovely 2.36-million-dot EVF.

Camera 5

- 1 This camera was announced in 2010...
- 2 And was first in a series that continues today...
- 3 It sports a 12.3-million-effective-pixel CMOS sensor
- 4 And a 23mm f/2 fixed lens...
- 5 And was one of the first of the current vogue of retro body-styling.



AskAP

Let the AP team answer your photographic queries

LENS CHOICE

Q My Canon 18-55mm f/3.5-5.6 lens has stopped focusing and I have got to have a lens for a photo shoot. Is it really worth the extra money to get the STM lens, or should I go for the 18-55mm Mark II? I'm planning to buy a new Canon camera next year, so an STM lens will come with that. **Simon Clarke**

A If you're planning to buy a new camera next year with an STM lens, then it makes little sense to buy one now. Even if you opt for the cheaper non-STM option, you don't really want (or need) two virtually identical kit lenses in your bag when you get your new camera.

Besides, the fact that you intend to buy a new camera to start with would suggest that you want to improve your photography and take it further. If this is the case, I would probably distance myself from the 18-55mm kit lens altogether (unless you intend to shoot a lot of video, in which case the STM lens may be beneficial) and look for a different 'standard-zoom' option instead.

The succinctly named Tamron SP AF 17-50mm f/2.8 XR Di II VC LD (above right) is a good 'budget' option (expect to pay around £150-£200 second-hand), while the Sigma 17-50mm f/2.8 EX DC OS HSM (right) sees increases in both image quality and price (budget £250 for a used example of this one). In both cases you will have image stabilisation and an f/2.8 maximum aperture, with



the Sigma also offering a quiet HSM motor (compared to the Tamron's slightly tardy AF). The downside is that they're both significantly more expensive than a Canon 18-55mm kit lens, which can be had for as little as £50 second-hand, but in this instance I would say that you get what you pay for. **Chris Gatum**



SHEDDING SOME LIGHT

A I was on holiday when AP 26 October came out and have only just read my copy. Karl Bacon's photograph of the BMBF Dakota, in *Ask AP*,

is an interesting one, and perhaps I can shed some light on what is going on.

During the Second World War, much development work was carried out to determine the best paint for night fighters.

© KARL BACON



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

Naturally, it was expected that matt black would be best, but experiments revealed that very bright light striking a matt-black plane could give the appearance of it being painted silver. This was undesirable as it meant that an aircraft with matt-black surfaces would be easily visible if caught by searchlights. As a result, most aircraft were painted in a semi-matt finish.

In the image shown, it would appear that the angle of the sun and the matt underside of the wing have recreated the effect seen in the wartime experiments and made the wing appear silver. I can't remember the physics behind the effect, but suffice it to say it isn't all that unusual. **Geoff Gale**

WHAT CAMERA TO BUY

Q My wife is keen to take up photography and wants a camera for Christmas, but I have no clue where to begin. As far as I am concerned, budget is no real issue, as I would like to buy a camera that will forgive the basics of a complete novice but advanced enough to take my wife to a high standard in years to come. I think she will take this quite seriously and pick it up quickly, so I'm looking for a serious camera. However, I'm also aware that with technology the way it is today, you can end up paying double for the latest gadget, which in my experience will lose value. In a nutshell, I would like as good a camera as its value! Any suggestions? **simonchef**

A This is a question that could easily result in hundreds of answers. If you visit the AP Forum, you can see what other people have said. As the question largely boils down to, 'I want a camera for my wife and money isn't an issue', it is also likely to lead to conflicting suggestions. Some people will recommend a compact camera and others a compact system camera. There will be those who suggest a 'full-sized' DSLR and there may even be someone out there who wants to bang a drum for bridge cameras.

The problem is, with the best will in the world, no one knows what your wife intends to do with the camera, so while we can suggest what we might possibly consider as being suitable, we could be totally wide of the mark. All these camera types have their pros and cons, so to start with I would suggest you ask your wife what type of camera she would prefer,

AP GLOSSARY

STM

STM lenses are popping up increasingly within Canon's lens range and there's a little confusion among some people as to what the benefits are, so this week's *Glossary* will clear things up.

An STM lens is a proprietary Canon technology, with the letters STM standing for 'Stepper Motor'. It is important to note that this is a new AF motor technology, which is joining (not replacing) the company's ubiquitous USM motors. The reason Canon is doing this is because digital video is now an expected feature on a DSLR, yet when many of the company's EF and EF-S lenses were designed that wasn't the case (USM dates back to the late 1980s).

In this instance, we're talking about the noise of the lens while it focuses and the smoothness of its operation. Neither of these things is an issue for still imaging, but both have become more critical when it comes to recording a moving image with sound. This is where an STM lens steps in: it is both quieter than a USM lens, and the focusing adjustment is smoother. As a result, you don't pick up the sound of the lens operating while you're filming (the buzzing of the motor as it shifts focus) and there's not such an obvious 'stop-start' jerk as the AF is activated.

However, it is worth reiterating that this *only* affects movie recording: there is no advantage for still photography. Indeed, some people have commented that STM lenses are slightly slower to focus than their USM counterparts, so if you use your EOS camera mainly for still photography, a USM lens is still the preferred option.

how she sees herself using it and what sort of photographs she thinks she might take. There's no point investing in a DSLR if she wants something she can stick in her handbag or go whitewater rafting with, for example. Similarly, there's little to be gained from buying a high-end compact camera with a fixed-focal-length lens if she wants to be able to change lenses and build a kit. Unfortunately, until you know what type of camera she thinks she wants, it will be impossible to narrow the list any further.

Chris Gatcum

ADAPTER FOR SCANNER

Q I have a Minolta Dimage Scan Elite 5400 Mark I that has worked fine for ten years with great results, but the AC power adapter recently packed up. I have been trying to track down a replacement, without success, and have tried Amazon, eBay and a few electronics companies. Do you know where I can find a replacement adapter?

Gig Binder

A A bit of detective work tells me that the adapter you want is the AC-U23, which was also referred to by Konica Minolta as part number 8700-716. According to www.konicaminoltasupport.com, this is the same adapter as used by the company's Scan Dual III and IV models, so the good news is it's not unique to your particular scanner model. The bad news is I've had as much luck as you trying to locate one in the UK.

However, if you're willing to buy from the US, there's a seller on the eBay.com website who goes by the trading name utopiadreamglobal that (at the time of writing) has AC adapters listed that are compatible with the Scan Elite 5400. The trader also claims, 'We are specialists in

OEM AC power adapter for many devices... and can custom-make any Voltages, Amperages and various connectors power supply.' Aside from the dubious English, they may be able to help.

Chris Gatcum

DO IT YOURSELF

A I read with interest the letter from Trevor Doyle (*Ask AP*, AP 26 October) about the yellow ink in his Epson Stylus Photo R2400. I experienced an identical problem with the yellow ink in my Epson R2400 and paid more than £200 to have it repaired by the manufacturer. I received the printer back, only to find that two days later the yellow had blocked again. Using my limited powers of logic, I decided to remove the ink cartridge and clean the contacts inside the print head with a cotton bud and electrical contact cleaner. I removed a considerable amount of ink spray, replaced the cartridge and the printer has been perfect for three months and counting. Please pass this on to Trevor before he sends a brilliant printer to the recycle bin! **Ron Allner**



Panasonic

DSLR*

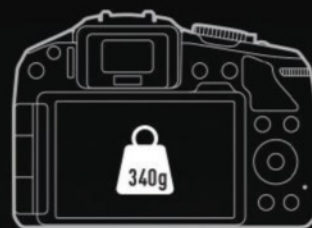
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On-screen mistakes

Ivor Matanle highlights a few of the photographic clangers that have appeared in films and on TV

I HAVE been shouting at television sets and arousing the 'Shush!' reflex in cinemas for decades when actors use cameras on screen. The more I shout (at home) or mutter disgustedly (in public), and the more I talk about the daft ways in which photography is depicted, the more I realise that countless other photographers are similarly irritated.

About 24 years ago, with my late friend Colin Glanfield, who ran a large commercial photographic studio in London, I progressed a long way with planning a business that was to advise producers and directors on choices of equipment and photographic practicalities, and to train actors in basic photographic skills. In the end, though, we abandoned the idea, simply because producers and directors, of whom Colin knew many and I knew a few, just did not accept that there was a problem. They were not making documentaries, they said. Their role was to articulate a story in images – to be creative. If they did not see a problem, they said, neither would the audience.

So it remains true that almost any film or TV programme that includes somebody using a camera or photographic equipment includes cringe-making mistakes. American friends who are knowledgeable about firearms tell me that filmmakers make endless mistakes in that field, too.

My most recent episode of clanger-inspired antisocial behaviour in front of the television set occurred only a few weeks ago, while watching on ITV 3 an early *Poirot* episode, set in about 1935. In this, Captain Hastings had bought a Leica and become a photography enthusiast. As the plot unfolded, he and Poirot attended a fashion show at which Hastings wielded his suitably mid-1930s Leica, a Leica III or IIIa.

In the accessory shoe of the camera was a 1950s Leitz Ceyoo bulb flashgun, with a synchronisation lead that vanished behind the camera, who knows where, as the camera was not synchronised for flash. There was no sign of any accessory synchroniser. With this ensemble, Hastings shot a number of flash pictures, without



Left: An English-made Thornton-Pickard Royal Ruby half-plate field camera from about 1910 with an 18cm f/6.8 Voigtlander Collinear lens mounted on a Thornton-Pickard roller-blind shutter. This is typical equipment of a portrait studio in the pre-First World War period

once changing a flash bulb or using the rangefinder to focus the lens.

Back at Poirot's flat, Hastings took to the bathroom muttering about developer, fixer and glazing solution, emerging some time later with a handful of pin-sharp glazed whole-plate prints that were subsequently vital to the investigation. He achieved this with no sign of blackout blinds, no developing tank and no enlarger or safelight, not to mention the total absence of a print dryer and glazing plate.

However, the worthy Hastings and the Poirot production team are not alone in getting their photographic facts wrong.

BOND MOMENTS

In *Casino Royale* (the 1967 spoof version), Ursula Andress, while photographing Peter Sellers with a Hasselblad 500C, tells him, 'I am going to give you f/2 at 500th' – not easy with an f/2.8 Planar lens.

In *On Her Majesty's Secret Service*, a Minox A/III's 'spy' camera was used somewhat eccentrically by 007 George Lazenby. While destroying Blofeld's lair atop Piz Gloria, he photographed the locations of the girls sent

out by Blofeld as biological warfare agents. The fact that Bond was holding the camera upside down was not in itself too significant, but at no point did he actually press the shutter button. Sliding the camera frequently, is for winding the film and cocking the shutter after you have pressed the shutter button,



Below: Three typical Thornton-Pickard wooden double-plate holders of the early 20th century. When inserted in front of the focusing screen of the focused camera, with the shutter closed, the tab at the top of the dark slide is used to pull the slide out and expose the plate to the lens before the shutter is operated





Above: A magazine back for a Speed Graphic press camera, holding several plates for use in rapid succession. To the left of this is a pile of single 5x4in metal plate holders



not for taking the photograph.

Less specifically, the attention to detail when sub-miniature cameras were used to photograph documents in Bond, or other spy films, was seriously lacking. How many times have you seen a Minox sub-miniature used, handheld and without the 60cm measuring chain, to copy documents by the light of a desk lamp? Correct exposure in that poor light would require a longish shutter speed. The slightest movement would make the document blurred and unreadable, as would any focusing error. It is just not practical to use fast film – even 400 ASA – by the light of a desk lamp and achieve a sufficiently grain-free 11x8mm negative that can be enlarged to A4 so that the results are genuinely readable. Shot by daylight, it can be done, but only with great care.

LARGE-FORMAT CLANGERS

Going from one extreme of negative size to the other, the use of, say, metal 5x4in press or technical cameras in films set in the 1940s or '50s, wooden field cameras at crime scenes early in the 20th century or larger wooden cameras for Victorian portraiture, provide film and programme makers with endless opportunities for getting it wrong.

The bellows of almost any large-format camera, particularly those originally specified as having double (or triple) extension, can be wound out so that the lens is an impressive distance from the film or plate at the rear end. This seems to activate a

Above: A typical 5x4in American Speed Graphic press camera of the 1940s, fitted with an f/4.5 Ektar in a Kodak shutter

Below: Two early Minox 'spy cameras' – an original Riga (top) and an AII, similar to that misused by 007 George Lazenby (below)

deep compulsion in directors to 'make it look dramatic'. Virtually every large-format camera seen on screen has its bellows racked out to focus at about 2in (5cm), even though the dowager being photographed is sitting, or the murder victim on the mortuary slab is lying, 4ft (1.2m) from the camera. All the production team needs to do to show the equipment correctly is to open the shutter set to T (if the camera has a shutter) or remove the lens cap, then focus the subject on the ground-glass screen. But no! They are creative. They don't want to get it right.

It gets worse when the 'photographer' starts actually 'taking photographs'. In real life, the light-sensitive plates or pieces of cut

film are preloaded by feel in a darkroom (without safelight) into a plate holder or cut-film holder. This would usually, in large-format cameras from 1910–1935, be a double holder, with two plates in separate compartments. Dark slides, sheets of metal or pieces of precisely cut timber fitting into grooves to exclude light from the light-sensitive emulsion are pushed into the plate holder before it leaves the darkroom.

The photographer, after focusing the camera with his head under a cloth to exclude light and enable him to see the image on the ground-glass screen, closes the shutter or replaces the lens cap. He then sets the appropriate aperture with an iris diaphragm or by pushing a Waterhouse stop into a slot in the lens mount, depending on the camera and period. If there is a shutter, he then cocks the shutter and sets a shutter speed. Next, he pushes the whole-plate holder between the focusing screen and the body of the camera and, after checking that the shutter is definitely closed, or the lens cap is definitely on (to protect the plate or film from premature exposure), he pulls the slide out of the plate holder on the side of the holder nearest the lens. He is now ready to take a photograph.

In a scene set in a photographic studio prior to about 1890, the photographer is likely to work by daylight and make the



exposure by removing the lens cap, counting an appropriate number of seconds and then replacing the lens cap. He would then replace the dark slide into the plate holder, remove the whole-plate holder from the camera, turn it round so that the second plate is nearest the lens and go through the whole procedure again, making sure that neither plate is ever exposed to light or to the image from the lens except when taking a photograph.

The commonest mistake, aside from overextended bellows, is for the actor never to insert a plate holder into the camera, or to fit the plate holder once and then take several shots on the same plate. Actors frequently dive under focusing cloths with a flourish and 'focus' without removing a lens cap or opening the shutter.

Few representations of photography in 19th or early 20th century studios seen in films or on television are correctly carried out. When the scenario is, say, one of Edwardian or 1920s forensic photography where a crime has been committed, and especially if there is use of flash, things get worse. We see flashbulbs used by press photographers in the 1920s or before, flashbulbs that fire again and again without being replaced, and post-Second World War flashguns on pre-Second World War unsynchronised cameras.

The first generally available flashbulbs in the USA were marketed by General Electric in 1927 – Edison screw lightbulbs filled with aluminium foil triggered by a high voltage battery and a capacitor. Broadly similar Vacublitz bulbs were marketed by Ostermeier in Germany from 1929, and were promoted by Ihagee in Dresden for use with the VP Exakta, the world's first camera with built-in flash synchronisation, from 1934. The first aluminium-wire-filled bulbs were made by Phillips in the Netherlands from 1934. So, if you see a flashgun using a bulb shown as being in

Above: A rare mid-1930s Vacublitz flash outfit as sold for the VP (8-on-127) Exakta. The folded black item in the lid of the box is the reflector and the picture on the leaflet shows how the camera and flashgun looked when assembled

use before 1929, it is an anachronism.

Probably the commonest mistake involving flash is the huddle of press photographers wielding Speed Graphic 5x4in press cameras, each producing multiple flashes without changing a bulb.

Various devices firing magnesium 'flash powder' on a tray attached to a handle for holding aloft were used in the early years of the 20th century, usually by photographers who no longer had eyebrows. Flash powder had been effectively replaced by single-use flash bulbs by the late 1930s. Miniature flashbulbs for amateur photography became normal in the 1950s and were gradually phased out as amateur electronic flash became normal in the 1960s. Large electronic flash units with separate rechargeable power packs on shoulder straps for press and other professional use became

normal in the early '60s. Most professional studios moved from tungsten lights to studio flash during the '60s and '70s.

DARKROOM CLANGERS ON THE SCREEN

For me, the ultimate constantly repeated cliché of film and TV professional darkroom untruths is wet prints secured by clothes pegs on a clothes line. I have been in, and sometimes worked in, professional darkrooms of all sizes, including *Daily Mirror* press darkrooms in the 1960s, Colin Glanfield's London studio darkrooms, other advertising photographers' darkrooms and various freelance and wedding photographers' darkrooms, but I have never once seen anyone dry prints on a clothes line.

In movies, prints – even prints on single-weight paper – always seem to come off the clothes line ready glazed and flat, whereas in real life single-weight paper always curled as it dried if not under the blind of a dryer. Not until the advent of resin-coated bromide paper in the 1980s was it possible to make a reasonably glossy print that dried flat, and even then, professional darkrooms dried them in heated cabinets, usually with metal network shelves. Before RC papers, small professional darkrooms used one or more large heated flatbed driers, with a glazing plate for glazed glossy prints, and just a canvas blind that stretched across the prints on the dryer for lustre or matt prints. Larger darkrooms used rotary dryers working on the same principles to produce larger quantities.

If any AP reader is in TV production, or knows senior people in movie production, and fancies succeeding where Colin and I failed in setting up an advisory and training service to eliminate on-screen photographic mistakes, I am all ears. Meanwhile, watch the films on TV this Christmas, and count the photographic clangers! **AP**



A Leica III of 1938, equipped with a 50mm f/3.5 Elmar, as was the camera used by Hastings in the clanger-ridden episode of *Poirot*



© ALL IMAGES JOHN BURKE

Nikon School

Whether you want to learn a few photography basics or a new photographic skill, Nikon has a course that should interest you at the **Nikon School**



At the heart of the image

Find out more

Nikon School courses are restricted to a maximum of 12 delegates and comprise both theory sessions and hands-on practical assignments. Most are one-day events, from 10.30am-5pm, and take place either in London or on location. To find out more about the range of courses available, visit www.nikon.co.uk/training.

EARLIER this year Nikon opened its Nikon School, a new venue for photographic training that aims to educate and inspire photographers. The school, which is based at the Nikon Centre of Excellence in central London, offers a variety of courses aimed at the beginner to the advanced photographer, as well as specific training.

For the beginner, there are entry-level courses on the basics of DSLR photography, plus specialist workshops, such as macro and filmmaking, that will help photographers expand their

knowledge in a new field. Intermediate workshops take the learning process one stage further, with courses on subjects such as getting creative with your D800. For those who are comfortable with the basics, there are courses that cover subjects such as mastering the complexities of lighting, composition and image manipulation.

We sent John Burke, one of AP's School of Photographic Imaging students, to a workshop on getting started with macro photography to find out what he thought of the course.

'The day started at 10.30am and training was held in a basement studio with good facilities,' says John. 'The course structure and training packs were given out to the 11 delegates, and a series of practical and theory-based sessions followed. Some of these sessions involved venturing onto the London streets to find interesting macro subjects. The course also covered a variety of lighting options and there were mini competitions towards the end of the day to test the skills that the students had learned during the day.'

'Overall, the day was very enjoyable. The training venue was a modern facility with a relaxed atmosphere. There was a good balance between the theory and practical sessions, and there was the opportunity to discuss issues on a one-to-one basis with the tutor.'

December 2012



December 2012 Where Has The Colour Gone?

Winter Swan JaySteel

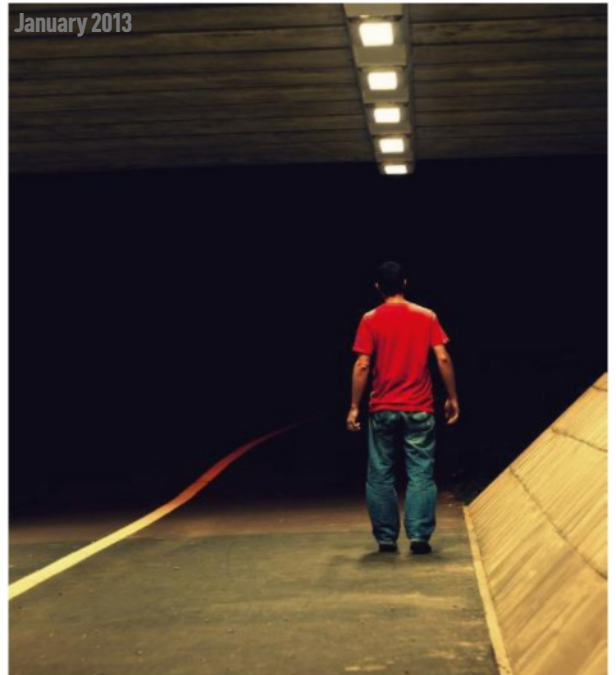
I LOVE fairy tales. As a child, I wasted many an evening devouring the stories of the Brothers Grimm and Hans Christian Andersen. It's difficult not to look at this image (left) and feel like a child again. The image is saturated in atmosphere. I love the mist, the swan, the hazy sun and the trees that look like twisted hands. It's only when you notice the park bench in the background that you realise the location this was taken in.

This is a great interpretation of the brief. When faced with the title 'Where Has The Colour Gone?', the obvious choice would be to produce a monochrome image. But here

we see that JaySteel (and a few others) chose to take a different approach. The autumn and winter months seem to drain the colour from the environment and leave behind washed-out, murky tones. The mist creeps into the landscape and obscures the horizon, rendering objects as barely in-focus silhouettes. Look to the sky and you can see the sun fighting a losing battle against a ground level ocean of grey.

The compositional balance of the image is subtle but effective. The reflections of the trees and the hook of the swan's neck and head hold everything in place.

January 2013

January 2013 The Colour Of Night
Should I? cas100uk

HERE we have, on the surface, a simple image: a man standing in an underpass staring into the darkness. His body language suggests hesitation. Should he follow the guiding line towards the black expanse or return to the safety of the light? We'll never know what he did – or perhaps we will. Tableau allows our minds to run free. It allows us to create our own histories.

The title alludes to that thought that must go through the heads of characters from horror films. 'Should I venture into the darkness?' Of course

they shouldn't. But they will. And they regret it. However, no risk, no reward. In the darkness lies mystery and opportunity. The path leads somewhere, but who knows where?

I have selected this image because of the feelings it evokes as well as its interpretation of the brief. Here we have both approaches to the theme: the strange cast of yellow tungsten light and the absolute void of colour delivered by darkness. Each says different things, but both have come together to create a real winning image.

Winners galore

AP's forum competition offers readers a monthly opportunity to show off their most creative images. **Oliver Atwell** takes a look at each month's top picture and we showcase the winners of the reader gallery online photo of the week

OUR FORUM competition has been host to some truly imaginative images in 2013. Each month AP readers must interpret the theme set by the judge and send in a single image they feel best represents that theme. The winner receives a Manfrotto National Geographic camera bag, while second and third take home a much-coveted AP mug.



February The City up Close Grand Place Puddle Yebisu

THIS is a beautiful image. Positioning himself in just the right position, in the right light and with the right depth of field, Yebisu has created an image of great depth. It's a magical shot and one that plays with the kind of in-camera trickery that can't help but charm you. The first thing that came to mind when I saw this shot was the film work of the director Jean Cocteau. His beautiful monochrome films made use of clever framing, weird perspectives and in-camera special effects. There's a whole other world in that puddle. It's like looking through a portal into a grand opulent landscape. I want to jump in there and explore this unfamiliar place.



April Framing the Shot Skylight Clive

ONE OF the things I love about judging the forum competition is that it often forces me to focus on the kind of imagery I would perhaps overlook in my everyday viewing of photographic works. I may not be the biggest fan of architectural photography, but I know a good shot when I see one.

I'm not going to wax lyrical about the graphic nature of black & white photography and its ability to reduce images to their most basic components – you can look back at some of the winners from previous forum rounds for that. However, what I will say is that Clive is clearly someone with a keen eye for the interaction between light and form.

The exposure is just right, too. The obvious thing would have been to expose for the highlights, which would have resulted in losing the shadow detail in the interior of the shot. However, Clive has chosen to retain this and it has given us a very subtle sense of context. As a result, we can place ourselves in the image and appreciate it even more.



March In the Shadows/Light and Dark Into the Dark Forest Skiddawman

SKIDDAWMAN'S image is bleak and strange in a way that appeals to the darkest part of my imagination. A lot of things crossed my mind when I first looked at this. It made me think of the cold dark forests found in the Scandinavian regions of Europe. It made me think of solitude. In other ways, it spoke to me of attempts to regress back to nature and give ourselves over to the stark animalistic urges we left behind or at least masked with notions of civilised social acceptance.

I doubt Skiddawman had any of these things in mind when he took this image, but it doesn't matter. A single image can be renewed a thousand times with each viewing and no one will see the same thing.

This image demonstrates that point perfectly. Skiddawman had a very particular process for achieving this shot, but I won't give the game away here because as far as I'm concerned the ends more than justify the means. Did I mention that I really love this picture?



May Looking Down

Back From the Ferris Wheel Johndow

I REALLY fell in love with Johndow's shot. There's something so full of life about it. You're right there in the Ferris wheel as it slowly rises towards the sky. Seeing the world from such a radically altered perspective for the first time in your life is a stand-out memory for many of us. The careful framing of the shot is something I really appreciate. It's a method that, once again, puts us right there with the child. We follow their gaze and see exactly what they see. The colours too are noteworthy. They're vivid and summery and add another level to the joy of the image. Johndow has produced a really lovely shot and I'm more than happy to put it in first place.



June Seeing Double/Reflections
Cheers! Serge1975

I'M A man afflicted with a great deal of guilt. I'm a tricenarian. I was born in the '80s. It's a period that delivered countless horrors on the world, such as Kajagoogoo and Sting's solo career. The list is endless. Despite my young age at the

time, I still feel I could have done more. But the '80s did give me a handful of things that I can't help but value. One of those things is nostalgia.

This image from Serge1975 has a particular aesthetic about it that takes me back to my childhood and causes me to recall the kind of imagery that would adorn album covers and emanate from the television screen. I'd see countless images like this as my grubby little hands thumbed through the magazines lying around our living room.

Beyond my own personal experiences, I just think this is a really great shot. Serge1975 has clearly thought about what he wanted to achieve here. The slashes of coloured light in the background are a more than appealing element. They are a perfect complement to the shape and composition of the glasses in the foreground. It's an image of depth and intrigue. It's difficult not to be slightly mesmerised by the interaction of the light and water in the glasses. The light almost seems to break apart and swim around like beautiful, alien bacteria. This is a clear winner for me.

July Square Format

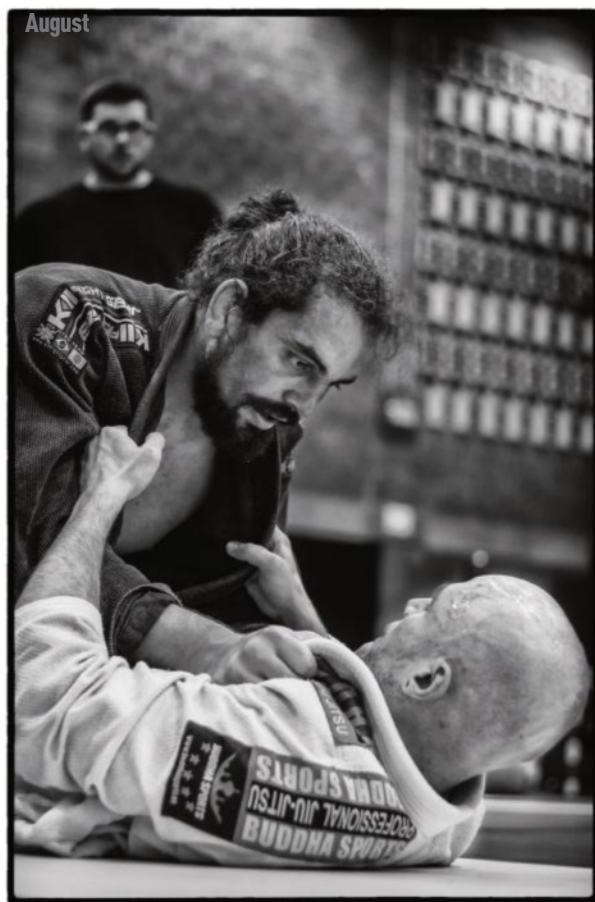
SOMETIMES someone enters a shot in our forum competition that really stops me in my tracks and transports me to another place entirely. I'm a big fan of Southern Gothic literature and this image by Ephemeral fits perfectly into that genre.

This photograph really made my day. The pinkish tone of the shot takes you into a frame of mind that is somehow even more mysterious than twilight. The location and way Ephemeral has framed it is a real winner for me. His use of the broken twisted trees to lead the viewer's eye from the foreground to the background is excellently executed. Again, the shape of those gnarled branches effectively communicates the Southern Gothic theme. And who lives in that little shack?

In the Land of Grey and Pink Ephemeral



July



August Human Wildlife
Alpha Male Caledonia84

I REALLY like Caledonia84's image 'Alpha Male'. It's a shot that manages not only to tell us something about the sport Caledonia84 is documenting, but also a little about masculinity. The spectacle of combat is a subject that Caledonia84 has spent a lot of his time photographing and therefore he understands exactly what he needs to show in order to communicate his story. Does the image need to be in black & white? I think it does. It forces us to concentrate on the narrative and composition.



September Reach for the Skies
Brightlingsea Beach Huts JStockley

MY FAVOURITE shot from this round comes from JStockley. It's an image that definitely speaks for itself in terms of its composition and colour. I particularly like the fact that while the colours of the huts are vivid, they're not overwhelming – they're just enough to hold your eye for the appropriate amount of time before allowing your gaze to wander off into the other parts of the picture.

I'm a big fan of the sky's reflection in the water. It's a nice variation on the theme. I suspect most people would have been tempted to crop the amount of space given to this, but in my opinion that would have been a mistake. It works perfectly.

October The Old and the New
Quercus Folium Helander

HELANDER'S shot is very clever. It took me by surprise mainly because it's an image I would never have thought to look for when considering this month's theme. The green leaves contrast perfectly against the brown of their aged fallen companions. More than that, the overall shot is a real stunner. The light is beautiful and the rushing water really adds to the intoxicating atmosphere. You can see more of Helander's work on pages 43–46 of this issue.



PHOTO OF THE WEEK

Each week, AP's art editor chooses his favourite reader image from the past week's uploads to our reader gallery. We list some of the winners since Photo of the Week began in September



'Resident Evil' by Alf Bailey



'Path to the Top (part deux)' by Mattwebuk



'Blue tit' by Badgerman



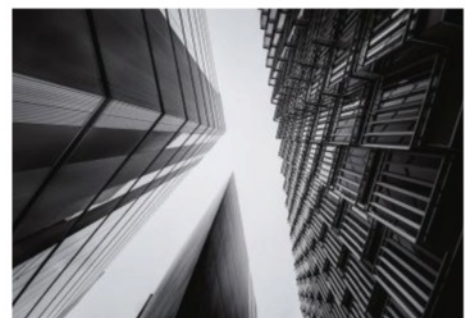
'Albert Dock' by Stephen McNally



'Cloudy Panning' by Chris Whitelaw



'Heart Shattering Beauty' by George aka Fuzzypiggy



'A Piece of the Puzzle' by Mark Cornick



'Bailey' by Kotoman



'Loch Leven' by Kenwil

November

Wild World/Animals and Insects

Toad in the Road!

JaySteel

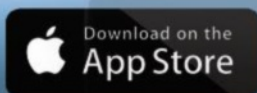
WE'VE come full circle here. It's JaySteel once again with his rather magnificent shot 'Toad In The Road'. The thing that really stands out for me is that it's an image that follows two of the most fundamental necessities of a wildlife image – narrative and context. The narrative is the obvious overtones of a story. There's a journey here. The toad must cross the road. It could end well. Chances are, it may not. The context is in the surrounding environment. There's nothing wrong with tight, close-up shots of wildlife but I always find it so much more exciting having some environmental context. It's kind of like a stage for the animal character to engage with. Here we have a road and the light streaks of a passing car. It's an unnerving image, but thoroughly beautiful.

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Facing the future

Richard Sibley takes a look at what camera technology might make an appearance in 2014 – and beyond

WRITING this annual article on what new features and technology we might see in the near future gets more difficult with each passing year. It wasn't too long ago that we were predicting things like built-in GPS and Wi-Fi connectivity in a DSLR, although these were fairly obvious. Even the leap of faith that was the addition of 3G connectivity has now happened with the Samsung Galaxy cameras. We've also seen Wi-Fi-connected lighting that can be controlled via smartphone apps, such as the Elinchrom EL-Skyport WiFi and the Rotolight Anova LED floodlights. Surely now it is only a matter of time before we see cameras connecting directly to off-camera flash units via an ad hoc Wi-Fi connection.

Reading last year's article (AP 22–29 December 2012), there are things that haven't emerged. We are still waiting for a camera with wireless inductive charging, although the technology is available for many mobile phones, and the Sony XQD memory cards are still used only in the Nikon D4 DSLR.

So based on what we have seen this year, what exciting new developments are we

likely to see over the next 12 months – and beyond?

THE MARKET

With photokina due to take place in September 2014, the coming year promises to be another big one for camera manufacturers, and we can expect to see some of the more premium products appearing at around this time.

It has been a tough few years for manufacturers, and one thing we have learned from the demise of Kodak is that no company is too big to fail. It would be wrong to predict who may face hard times ahead, especially as we aren't privy to what new products and technologies might be in development, but as the consumer electronics and photographic worlds converge ever closer, it will be interesting to see whether it will be the electronics or photographic companies that lead the way.

In fact, is it too late in the day for new manufacturers to arrive on the scene? There are more photographs being taken now than at any other time in history, due to the fact that most of us carry at least

a camera phone around with us, in our pockets, every day. While camera phones have impacted upon the sales of traditional compact cameras, opportunities also exist to sell more cameras to those looking to step up from a camera phone – and it is the mobile-phone and electronic companies that are in the best positions to capitalise on this.

SENSORS

Sensor resolutions will continue to rise, just as the sun does every morning. The latest rumours are of full-frame sensors with more than 50 million pixels being available within the next couple of years. In general, though, the regular increases of digital imaging's early years have slowed, and now there seems to be more of a desire to improve actual image resolution and dynamic range, rather than just the number of pixels a sensor can create.

Earlier this year, Fujifilm and Panasonic announced that they were developing an organic sensor (www.fujifilm.com/news/n130611.html). Basically, this involves a photosensitive layer being coated on top of a CMOS circuit, with the light-sensitive layer replacing the photodiodes in converting the light into electrons. The photosensitive layer is designed by Fujifilm and uses a



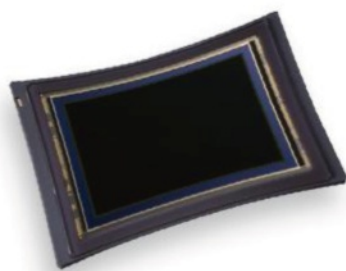


Panasonic semiconductor.

The organic sensor is said to have a far higher dynamic range than is presently possible using existing imaging sensors. Sensitivity and image colour should also be improved. The thin photosensitive layer also has the potential to improve the performance of wideangle lenses, as a wider degree of incidental light can be used. This may lead to further reductions in the back-focus distance of any new camera systems, resulting in smaller cameras than ever.

Of course, countless other manufacturers will be working on new sensor designs and technologies, and perhaps over the next few years we will see people buying cameras not necessarily based on the size of the sensor, but on the technology that is used in them. Potentially, a 20-million-pixel camera-phone sensor could have the same dynamic range as a contemporary DSLR, leaving larger sensors to be used by those who want a very shallow depth of field.

Another rumoured sensor development is a curved design. Various companies have issued patents for curved sensors, notably Sony and Nikon. The advantages of this would be that distortions created by



Above: Curved lens designs may help reduce such issues as lens distortion

Below: Organic sensors may offer a number of improvements over a traditional CMOS version



LOVE them or hate them, camera phones have had the biggest impact on photography in recent years, so it would be wise to consider where they will go in the future.

Apple has a huge grip on the photo industry via the iPhone, and it is certainly possible that the company could develop its own camera. The three most popular cameras on Flickr are the iPhone 5, iPhone 4S and iPhone 4. In fact, Apple is the second most popular camera brand on Flickr after Canon, with Nikon and Sony coming third and fourth respectively. Rumours of an Apple digital camera have been circulating for a few years now, but whether or not the company will want to take on the compact-camera market when it already has such a popular

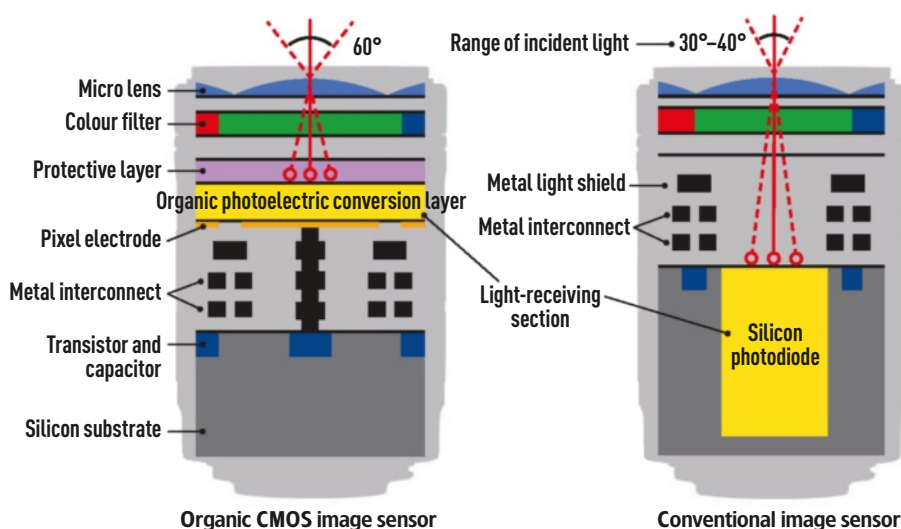
existing product remains to be seen, and given the plummeting sales of compact cameras it could be quite a risky business move.

Nokia has shown that camera phones can produce quite staggering images using its incredible 41-million-pixel sensor in its Lumia mobile phones. In the past few weeks Nokia has been purchased by Microsoft, which could put it in a particularly strong position to launch future products.

There is also a huge sub-industry developing for camera-phone accessories. There are already accessory lenses that can be attached over an existing camera module, but perhaps a manufacturer will create a smartphone with

interchangeable lenses that can be clipped in. We have already seen how the Sony Cyber-shot DSC-QX lens-style cameras can be used, but we could see similar, but far smaller devices that can be fitted to a camera case.

We could also see smartphones with completely interchangeable cameras. Motorola, which is owned by Google, recently announced a modular-based phone that allows different components to be easily swapped in and out.



wideangle lenses would be corrected due to the shape of the sensor, which means there would be less distortion and sharper corners in the resulting image. It could also mean that wideangle lenses will perform better on systems with very short back-focus distances. However, as the curved sensor would require completely new lenses, it is unlikely we will see this technology used any time soon on a system camera – although it is possible it could be introduced in a premium fixed-lens compact camera first.

Fujifilm's X-Trans sensor has proved a big success in terms of both colour and detail rendition, via the use of its unique coloured filter arrangement. However, there are other new arrangements, the latest of which is a design patent by NHK in Japan that uses diamond-shaped photosites instead of squares. The result is said to be reduced moiré and improved colour rendition. At present, it is intended only for television-broadcast cameras, but we shouldn't rule out its appearance in a digital camera.



CONNECTIVITY AND OPERATING SYSTEMS

WITH Wi-Fi, 3G, 4G, NFC and USB 3.0 all having found their way into cameras, there seems to be little on the horizon in terms of how cameras can be connected to computers or smart devices. As we move on, the speed and ease of connecting devices will obviously become faster, but it will be interesting to see just how manufacturers continue to develop extended functionality.

Nikon's Coolpix S800c was the first camera with an Android operating system, but the Samsung Galaxy NX, also with an Android system, has interchangeable lenses. However, the S800c's screen is too small to use the operating system well, while the giant

screen of the Galaxy NX dominates the camera so much that the resulting lack of buttons means it is slow to operate. So while Android cameras have grabbed our imagination, there is still work to do before they are truly accepted by enthusiasts.

As we work towards cameras with more complex operating systems, I believe we will see more extra features that can be added to our cameras. These have always come via a manufacturer's firmware update, but Sony already has a system where new features can be downloaded as proprietary apps. In the next year or two, we could even see basic features such as new image styles offered for download at a small cost, in just

the same way as new apps are downloaded for smartphones, or even the option for users to update and share customised settings directly from a camera. Models that allow for complex in-camera image adjustments, such as the Olympus OM-D E-M1, could really benefit.

Near Field Communication (NFC) could also become standard if used efficiently. At present, it is used to connect a camera to a tablet or smartphone, but it could be used to send an image from one camera to another. It might even allow you to share settings. For example, if two photographers are out shooting, exposure and image settings could be quickly shared.

automotive industry, the aim being to create batteries that can power future electric cars. To do this, the batteries need to be light enough so they do not weigh the car down, yet they must be able to produce enough energy to power a car to travel as far as is currently possible on a tank of fuel.

Naturally, the technology used in any future batteries will filter down and eventually be used in consumer electronic devices, although I'd suggest that we are at least five years away from this taking place. For now, manufacturers will look to save energy by using more efficient processors and screen technology.

Speaking of screens, a company called Sunpartner Technologies has developed a component that it calls Wysips Crystal, which is an 'ultra-thin' transparent material that produces a photovoltaic charge. Essentially, the device can be used behind the screen of a mobile phone or camera and, when held to sunlight, the Wysips Crystal will create a small electric current that can charge a battery. The device is 90% transparent and very thin, so it shouldn't have too detrimental an effect on the screen's clarity.

Although the power generated by the Wysips Crystal won't be huge, it will be enough to keep the camera's battery topped up. For example, on a day out shooting, if you leave your camera in daylight while you stop, say, for lunch, the battery should have charged up a few per cent when you return to shooting in the afternoon. At the moment, it is not possible for you to fully charge your battery – unless you leave the camera outside in sunlight for many hours – but for times when you need to squeeze out just a few more shots, it could make all the difference. **AP**

Could a photovoltaic panel be placed over a camera's screen to help it charge?

AUTOFOCUS

The difference between contrast-detection AF and phase-detection AF is becoming increasingly difficult to distinguish, and in some circumstances contrast-detection AF has proved to be the faster of the two. However, one area where phase-detection AF remains superior is continuous focusing. With more and more manufacturers employing on-sensor phase-detection AF in parallel with contrast-detection AF, it is surely only a matter of time before the traditional method of having a separate phase-detection sensor becomes outdated.

I have no doubt that in a few years the autofocus in compact system cameras will be able to continuously focus at the same speed as that in enthusiast DSLRs. Then we may finally see compact system cameras end the dominance of the DSLR for high-end enthusiast and professional photographers.

POWER

As I said in my introduction, we are still waiting for a camera that can be charged

wirelessly via an induction charging pad, but I am sure this will occur in the next year or so. My one wish, as boring as it may sound, is that all cameras are given the option to charge via Micro USB. At the moment, the Micro USB is the closest we have to an international universal power cable. Tablets, smartphones and some cameras can all be charged via Micro USB, and given that you can even buy wall sockets that contain a USB port, I just wish that Micro USB would be adopted as the standard mode of charging by all manufacturers.

While battery technology is continually being researched and improved, it is generally believed that there isn't much more that can be done with the current lithium-ion batteries that we use in our cameras and most other electronic devices. Other types of battery under development include lithium-air, lithium-sulfur and even lithium-seawater units. Interestingly, much of this development is focused on battery power for the



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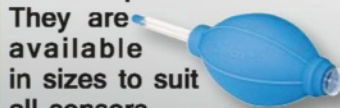
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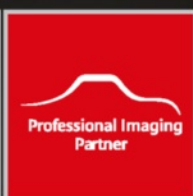
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PANASONIC 45 - 200mm 14/5.6 LUMIX VARIO MICRO 4/3rds	MINT-BOXED £1,855.00
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PENTAX Q BODY + PENTAX 5 - 15mm LENS AS NEW	MINT-BOXED £1,455.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC	MINT £249.00
SONY ALPHA 28 - 75mm 12.8 SAM LENS	MINT-BOXED £299.00
SONY 18 - 200mm 13.5/5.6 DC SLD GLASS FOR SONY	MINT-BOXED £1,225.00
SONY ALPHA HVL-F54AM FLASH GUN	MINT-CASED £1,455.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NRS BODY	MINT- £325.00
CANON EOS 1NRS	MINT-BOXED £1,999.00
CANON EOS 1 BODY	EXC++ £1,115.00
CANON EOS 3 BODY	EXC++ £1,125.00
CANON EOS 5 BODY	EXC++ £599.00
CANON 20 - 35mm 12.8 USM "L"	MINT- £575.00
CANON 24 - 70mm 12.8 USM "L" MK I + HOOD	MINT- £595.00
CANON 24 - 105mm 14 USM "L" IS - HOYA PRO FLT	MINT-BOXED £675.00
CANON 70 - 200mm 4 USM "L" IMAGE STABILIZER	MINT-BOXED £799.00
CANON 70 - 300mm 14/5.6 USM IMAGE STAR DO LENS	MINT-BOXED £599.00
CANON 100 - 400mm 14/5.6 USM "L" IMAGE STABILIZ	MINT-BOXED £995.00
CANON 180mm 13.5 USM "L" MACRO LENS	MINT-BOXED £845.00
CANON 300mm 14 USM "L" IMAGE STABILIZER	MINT-BOXED £1,399.00
CANON 40mm 12.8 STM LENS	MINT-BOXED £1,399.00
CANON 50mm f1.8 MKII	MINT-BOXED £699.00
CANON 60mm 12.8 EF-S USM MACRO	MINT-BOXED AS NEW £295.00
CANON 100mm f2.8 USM MACRO + HOYA UV FILTER	MINT £299.00
CANON 15 - 85mm 13.5/5.6 USM IMAGE STABILIZER	MINT-BOXED £1,695.00
CANON 17 - 55mm 12.8 USM IMAGE STABILIZER	MINT-BOXED £575.00
CANON 17 - 55mm 14/5.6 IMAGE STABILIZER	MINT £1,899.00
CANON 18 - 55mm 13.5/5.6 MK II	MINT £599.00
CANON 18 - 55mm 13.5/5.6 MK II IMAGE STABILIZER	MINT £999.00
CANON 20 - 35mm 13.5/4.5 USM	MINT £1,775.00
CANON 24 - 85mm 13.5/4.5 USM	MINT-BOXED £1,599.00
CANON 28 - 80mm 13.5/5.6 USM MK V	MINT £499.00
CANON 28 - 90mm 14/5.6 USM	MINT £699.00
CANON 28 - 105mm 13.5/4.5 USM	MINT £1,225.00
CANON 35 - 80mm 14/5.6 EF MK II	MINT £399.00
CANON 70 - 300mm 14/5.6 USM IMAGE STAR DO LENS	MINT-BOXED £599.00
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	MINT £2,995.00
CANON 75 - 300mm 14/5.6 + HOOD	MINT £899.00
CANON 75 - 300mm 14/5.6 MK II	MINT-BOXED £999.00
CANON 52mm CLOSE UP LENS TYPE 2500	MINT-BOXED £49.00
KENCO DG CANON FIT TUBE SET 12,20,36mm	MINT-BOXED £99.00
CANON EF 2.0x EXTENDER MK I	MINT-CASED £1,999.00
CANON EF 2.0x EXTENDER MK II	MINT-BOXED £2,399.00
KENCO TELEPLUS PRO 300 50X 1.4 TELECONVERTER	MINT-BOXED £1,599.00
KENCO TELEPLUS PRO 300 50X 2.0 TELECONVERTER	MINT-BOXED £1,599.00
TELEPLUS MK7 ELEMENT 2x TELECONVERTER	MINT-BOXED £99.00
CANON 540 EZ FLASH + INST.	MINT-BOXED £699.00
CANON 540 EZ FLASH + INST.	MINT-BOXED £699.00
CANON 420 EZ FLASH	MINT-CASED £325.00
CANON ST-E2 SPEEDLIGHT TRANSMITTER	MINT-BOXED £1,225.00

CANON ANGLE FINDER B	MINT-BOXED £79.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc	MINT- £69.00
SIGMA 4.5mm 12.8 EX DC HSM CIRCULAR FISHEYE	MINT-CASED £499.00
SIGMA 8mm 13.5 EX DC FISHEYE SLD GLASS	MINT-BOXED AS NEW £445.00
SIGMA 10mm 12.8 EX DC FISHEYE HSM	MINT-BOXED £345.00
SIGMA 20mm 11.8 EF DG ASPHERIC RF (LATEST)	MINT-BOXED £325.00
SIGMA 20mm 11.8 EF DG ASPHERIC RF (LATEST)	MINT- £225.00
SIGMA 105mm 12.8 EX DC MACRO SUPERB SHARP LENS	MINT-BOXED £345.00
SIGMA 180mm 13.5 APO MACRO DG SUPERB LENS	MINT-BOXED £375.00
SIGMA 600mm R8 MIRROR LENS MC MACRO	EXC++ £395.00
SIGMA 12 - 24mm 14/5.6 EX DG HSM + HOOD	MINT-BOXED £345.00
SIGMA 12 - 24mm 14/5.6 EX DG HSM MKII LATEST	MINT-BOXED £419.00
SIGMA 20 - 40mm 12.8 EX ASPHERICAL DG	MINT-BOXED £245.00
SIGMA 24 - 70mm 12.8 EX DG MACRO + HOOD	MINT-CASED £299.00
SIGMA 28 - 300mm 13.5/6.3 ZOOM MACRO	MINT-HOOD £799.00
SIGMA 70 - 300mm 14/5.6 APO MACRO + HOOD	MINT- £399.00
SIGMA 150 - 500mm 15/6.3 DG HSM OPTICAL STABILISER	MINT-CASED £625.00
SIGMA 170 - 500mm 15/6.3 APO COMP WITH HOOD	MINT-BOXED £395.00
TAMRON 90mm 12.8 SP A/F DI MACRO 1:1	MINT-BOXED £279.00
TAMRON 10 - 24mm 13.5/4.5 Di II LD AF SP ASPHERIC	MINT-BOXED £279.00
TAMRON 55 - 200mm 14/5.6 LD MACRO Di II	MINT-BOXED £345.00
TOKINA 10 - 17mm 13.5/4.5 AT-X DX LENS (LATEST)	MINT £595.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED	MINT-BOXED NEW £1,095.00
CANON AUTO BELLOWS	MINT £69.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY	MINT- £199.00
CONTAX TVS TITANIUM COMPACT ZOOM + CASE	MINT-BOXED £399.00
CONTAX TTX TITANIUM COMPACT + LEATHER CASE	MINT-CASED £399.00
CONTAX 21mm 12.8 BIOGON T* WITH FILTER + FINDER	MINT-CASED £695.00
CONTAX 28mm 12.8 BIOGON T* + FLT + CONTAX HOOD/CAP MINT	CASED £295.00
CONTAX 90mm 12.8 SONNAR "G" + HOOD	MINT £199.00
CONTAX 90mm 12.8 SONNAR "G" + HOOD	MINT-BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT-BOXED £399.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT-BOXED £399.00
CONTAX G01 DATABASE FOR CONTAX T3	MINT-BOXED £99.00
CONTAX SA-1 FLASH ADAPTOR	MINT £55.00
CONTAX TITANIUM FILTERS, HOODS AND CAPS FOR G.	PHONE IN STOCK £99.00
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT- £399.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++-BOXED £199.00
CONTAX FIT YASHICA 28mm 12.8 SUPERB CONDITION	MINT £65.00
CONTAX 28mm 12.8 DISTAGON T* MM	MINT-BOXED £295.00
CONTAX 45mm 12.8 TESSAR T* PANCAKE LENS + HOOD	MINT £225.00
CONTAX 50mm f1.4 MM	MINT-BOXED £295.00
CONTAX 50mm f1.7 PLANAR AE	MINT £145.00
CONTAX 55mm f1.4 PLANAR MM	MINT- £425.00
CONTAX 135mm f2.8 SONNAR T* MM	EXC++-BOXED £1,950.00
CONTAX 35 - 70mm 13.4 VARIO SONNAR	MINT-BOXED £295.00
CONTAX TLA 200 FLASH	MINT-BOXED £399.00
RICOH G61 V DATE COMP + CASE + HOYA FILTER SET	MINT-BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL BODY CHROME (VERY LITTLE USE)	MINT-BOXED £1,195.00
LEICA M4 P 70TH ANNIVERSARY 1913-1983	MINT-BOXED £1,495.00
LEICA M4 P BLACK BODY	MINT-BOXED £999.00
LEICA M5 S/W COMPLETE WITH ER CASE	EXC++ £675.00
LEICA M4a BODY SER NO 12659X CIRCA 1970	MINT- £575.00
LEICA M4a BZ BZC 20 1411 X VORCECA 1975 BZ	MINT- £1,455.00
LEICA III BODY SER 1819X CIRCA 1945 NEEDS SERVICE	EXC++ £1,799.00
LEICA III WITH SCGM 13.5 ELMAR	MINT- £575.00
LEICA CL BODY COMP WITH 40mm 12 SUMMICRON	MINT- £795.00
LEICA CL BODY	MINT- £495.00
MINOLTA CLE WITH 40mm 12 ROKOR	EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE	EXC++ £499.00
LEICA STANDARD CHROME WITH CASE	EXC++ £299.00
LEICA FIT MINOLTA 35mm 14 ROKOR	MINT-CASED £295.00
LEICA 50mm 12.8 ELMAR M COLLAPSIBLE BLACK LACK	MINT- £525.00
LEICA 50mm f2 SUMMICRON BLACK 11819	MINT-BOXED £295.00
LEICA 90mm 12 SUMMICRON CHROME M	MINT-CASED £1,275.00
LEICA 90mm 12.5 SUMMARIT M 6 BIT LATEST + HOOD	MINT-BOXED £975.00
LEICA 90mm 14 COLL ELMAR M MOUNT	EXC++-IN KEPPER £145.00
LEICA 135mm 12.8 ELMARIT M WITH SPECS	EXC++ £275.00
LEICA 135mm 14.5 HEKTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm 14.5 HEKTOR IN KEPPER	EXC++ £199.00
LEICA 90mm 14 ELMAR BLACK SCREW	MINT- £145.00
LEICA 135mm 14.5 HEKTOR + HOOD SCREW	EXC++ £399.00
LEICA HANDGRIP FOR M4/M5 etc	EXC++-BOXED £145.00
LEICA WINDER MH-2 FOR M4 etc	MINT-BOXED £145.00
LEICA M4a BZ BZC 20 1411 X VORCECA 1975 BZ	MINT-BOXED £295.00
LEICA 50mm 12 SUMMICRON 3 R CAM	EXC++ £299.00
LEICA 180mm 14 ELMARIT 3 R CAM	EXC++ £345.00
LEICA 70 - 210mm 14 VARIO ELMAR R	EXC++ £399.00
ANGENIEUX 70 - 200mm 13.5 FOR Leica R FIT	MINT-BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT-BOXED £145.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £99.00
ZEISS 6x20 B MONOCULAR WITH CASE	MINT-CASED £125.00
SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE	MINT-BOXED £699.00

Medium & Large Format

BRONICA ETRSI COMP WITH 120 BACK, 75mm & WLF	MINT- £245.00
BRONICA ETRS BODY + 120 BACK, 75mm & WLF + GRIP	EXC++ £169.00
BRONICA ETRS COMPLETE WITH 75mm ELI + 120 BACK	EXC++ £175.00
BRONICA RF 45mm 14 ZENIZANON FOR 645 R/F + FINDER	MINT-CASED £399.00
BRONICA 40mm 14 ZENIZANON MC	EXC++ £125.00
BRONICA 50mm 12.8 ZENIZANON MC	EXC++ £199.00
BRONICA 150mm 13.5 ZENIZANON PE	MINT-BOXED £1,225.00
BRONICA 150mm 13.5 ZENIZANON E MC	MINT-BOXED £999.00
BRONICA 150mm 14 PS ZENIZANON FOR SQ	MINT-BOXED £1,599.00
BRONICA ETRSI 120 BACK	MINT- £779.00
BRONICA ETRS/ETRSI POLAROID BACK	MINT £699.00
BRONICA AEI METERED PRISM	MINT £699.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT-CASED £699.00
BRONICA MOTOR WINDER E	EXC++ £899.00
BRONICA 150mm 13.5 ZENIZANON S	MINT- £1,655.00
BRONICA SQA + 80mm 12.8 S, PRISM FOR BACK, GRIP	MINT-EXC++ £395.00
BRONICA 65mm 14 ZENIZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm 14 PS ZENIZANON MACRO FOR SQ	MINT-CASED £395.00
BRONICA 150mm 14 PS ZENIZANON FOR SQ	MINT-CASED £1,455.00
BRONICA SQA 120 MAGAZINE BACK	EXC++ £45.00
BRONICA SQA/IN POLAROID MAGAZINE BACK	MINT-BOXED £699.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC++ £1,655.00
FLUJ 645 WIDE S PROFESSIONAL WIDE 60	MINT-CASED £395.00
FLUJ 670 MK III C/W 90mm 13.5 LENS	MINT-BOXED £675.00

MAMIYA 43mm 14.5 WITH FINDER & HOOD FOR 7/7II	MINT-BOXED £799.00
MAMIYA 150mm 14.5 WITH HOOD FOR 7/7II	MINT-BOXED £395.00
MAMIYA 150mm 14.5 + HOOD FOR MAMIYA 7/7II	MINT £425.00
MAMIYA 180mm 14.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm 14.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm 13.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm 14 SEKOR C FOR 645	MINT-CASED £1,995.00
MAMIYA 180mm 14.5 SEKOR FOR RB	MINT £1,699.00
MAMIYA RZ 67 PRO BACK	MINT- £575.00
MAMIYA 220 BACK FOR RZ 67	MINT- £395.00
PENTAX 55mm 13.5 TAKUMAR SMC FOR 6x7	MINT- £295.00
PENTAX 55mm 12.8 FOR PENTAX 645	MINT-BOXED £1,999.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £2,225.00
ROLLEIFLEX 6008 PRO + 80mm HFT LENS	MINT- £695.00
ROLLEIFLEX SCHNEIDER 150mm 14.6 MAKRO FOR 608	MINT- £575.00
WISTA TYPE H 4.5 MOUNT ROLL FILM HOLDER FOR 6x7	MINT-BOXED £145.00
YASHICAMAT 1246 COMPLETE WITH CASE	EXC++ £1,999.00
YASHICAMAT 1246 COMPLETE WITH CASE	MINT £245.00

Hasselblad

HASSELBLAD 903XC COMP WITH 80mm CF + A12 BACK	MINT- £825.00
HASSELBLAD 903 Cxi BODY + WLF	MINT- £495.00
HASSELBLAD 5000M + 80mm 2.8 T* + HOOD BLACK	MINT- £675.00
HASSELBLAD 5000M BODY WITH 80mm 2.8 T* + HOOD	MINT- £695.00
HASSELBLAD 90mm 14 FOR XPAN	MINT-IN KEPPER £395.00
HASSELBLAD 500EL/M BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 50mm 14 CF FILE DISTAGON + HOOD	MINT-BOXED £699.00
HASSELBLAD 150mm 14 SONNAR CF	MINT-BOXED £295.00
HASSELBLAD 150mm 14 SONNAR CF	EXC++ £375.00
HASSELBLAD 4504 PRO FLASH COMPLETE	MINT-BOXED UNUSED £145.00
HASSELBLAD A12 BACK	MINT £295.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 5000M/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 REALLY NICE LITTLE USE	MINT-BOXED	£975.00
NIKON F5 BODY REALLY NICE LITTLE USE	MINT-BOXED	£375.00
NIKON F60 BODY	MINT	£50.00
NIKON F55 BODY	MINT-BOXED	£395.00
NIKON 10.5mm 12.8 "G" IF-ED AF DX FISHEYE LENS	MINT-BOXED	£395.00
NIKON 10.5mm 12.8 "G" IF-ED AF DX FISHEYE LENS	MINT-CASED	£365.00
NIKON 28mm 12.8 A/F	MINT	£129.00
NIKON 50mm 11.4 A/F "D"	MINT-BOXED	£195.00
NIKON 50mm 11.8 A/F "D"	MINT	£55.00
NIKON 50mm 12.8 "G" IF-ED AF-S MICRO-NIKKOR	MINT-BOXED	£225.00
NIKON 105mm 12.8 "G" IF-ED AF-S VR REDUCTION	MINT-BOXED	£499.00
NIKON 135mm 12.8 "G" IF-ED DEFOCUS CONTROL LENS	MINT-BOXED	£739.00
NIKON 135mm 12.8 A/F IF-ED	MINT-CASED	£299.00
NIKON 135mm 12.8 A/F IF-ED LATEST LENS	MINT-BOXED	£465.00
NIKON 300mm 14 "G" IF-ED AF-S SUPER LENS	MINT-BOXED	£575.00
NIKON 300mm 14 "G" IF-ED AF-S SUPER LENS	MINT-BOXED	£525.00
NIKON 12 - 24mm 14 "G" DX IF-ED AF-S	MINT-BOXED AS NEW	£689.00
NIKON 14 - 24mm 2.8 "G" IF-ED AF-S LATEST NANO GLASS MINT	BOXED	£1,125.00
NIKON 17 - 55mm 2.8 12.8 "G" IF-ED AF-S + HOOD	MINT-BOXED	£695.00
NIKON 18 - 35mm 3.5/4.5 "D" IF-ED AF	MINT-BOXED	£325.00
NIKON 18 - 70mm 3.5/4.5 "D" DX IF-ED AF-S	MINT-HOOD	£1,490.00
NIKON 18 - 200mm 3.5/5.6 "G" IF-ED AF-S VR II LATEST	MINT-BOXED	£479.00
NIKON 18 - 200mm 3.5/5.6 "G" DX IF-ED AF-S VR REDUCTION	MINT	£345.00
NIKON 28 - 65mm 3.5/4.5 A/F	MINT	£59.00
NIKON 24 - 120mm 3.5/4.5 A/F AF VIBRATION RED	EXC+ - BOXED	£1199.00
NIKON 24 - 120mm 3.5/4.5 A/F	MINT	£775.00
NIKON 28 - 105mm 3.5/4.5 A/F AF VIBRATION RED	MINT-BOXED	£55.00
NIKON 35 - 105mm 3.5/4.5 A/F WITH MACRO	MINT	£129.00
NIKON 70 - 200mm 12.8 IF-ED AF-S VIBRATION REDUCTION	MINT-BOXED	£999.00
NIKON 70 - 300mm 14/5.6 "G" BLACK	MINT-BOXED	£95.00
NIKON 70 - 300mm 14/5.6 "G" ED	MINT-BOXED	£145.00
NIKON 70 - 300mm 14/5.6 5.6 "G" IF-ED AF-S VR REDUCTION MINT	BOXED	£325.00
NIKON 80 - 200mm 12.8 IF-ED AF "D"	EXC+ -	£295.00
NIKON 80 - 200mm 12.8 IF-ED AF "D"	MINT-CASED	£395.00
NIKON 80 - 200mm 12.8 IF-ED AF "D" TOUCH	MINT-BOXED	£575.00
NIKON 80 - 400mm 5.6 IF-ED AF VIBRATION REDUCTION	MINT-BOXED	£999.00
NIKON 200 - 400mm 5.6 "G" IF-ED AF-S VR II K	MINT-BOXED	£3,895.00
NIKON 200 - 400mm 5.6 "G" IF-ED AF-S VR II K	MINT-BOXED	£1,750.00
NIKON TT-PL-E AF-S 1.4 TELECONVERTER	MINT-BOXED	£199.00
NIKON TT-TC 1.4 AF-S TELECONVERTER	MINT-BOXED	£249.00
NIKON TT20C AF-S TELECONVERTER	MINT-BOXED	£169.00
NIKON TT20C TT2 AF-S TELECONVERTER	MINT-BOXED	£195.00
NIKON TT-20C AF-S TELECONVERTER MK III LATEST	MINT-BOXED	£325.00
NIKON 3828 SPEEDLIGHT	MINT-BOXED	£55.00
NIKON 1.4x AF "D" TELECONVERTER NIKON FIT	MINT	£75.00
KENKO 1.5x EXTENDER TELEVISOR SHO D GND NI/AFD	MINT	£75.00
NIKON FIT-PL-PLUS EXT TUBE SET 12mm,20mm,36mm	MINT	£45.00
SIGMA 1.4X TELECONVERTER	MINT-CASED	£125.00
NIKON MC 3 THINER REMOTE CONTROL FOR D700/D7000	MINT	£99.00
NIKON M242 ACTION FINDER FOR NIKON F4/S/E	MINT	£195.00
NIKON M242 ACTION FINDER FOR NIKON F4/S/E	MINT	£195.00

Canon PROFESSIONAL DEALER "ALL UK STOCK"

Christmas Cash back ENDS 26.1.14 CLAIM £50 EOS 700D £40 EOS 100D

CLAIM £40 60mm EFS £40 18-135mm EFS £40 18-200mm EFS £40 70-300mm IS

12 Months 0% Finance on 5D III cameras + 6D cameras - Ends 31.12.13

EOS1DX 0% Finance Offer	£4,849	EOS 6D Body + FREE GRIP	£1,399	70-200mm f4 IS	£1,039	24mm f2.8 IS USM	£469
5D MKIII body + Free GRIP	£2,326	EOS 6D + 24-105L IS + Grip	£1,949	70-200mm f2.8 IS II	£1,995	300mm f4 IS	£1,249
5D III + 24-105 f4 IS + Grip	£2,975	EOS 6D + 24-70 f4 IS + Grip	£2,299	70-200mm f2.8 IS	£1,095	300mm f2.8 IS II	£5,499
5D MKIII + 24-70 II + 70-200 II	£6,170	6D body + 600EX-RT Bundle	£1,724	70-300 f4-5.6 IS	£1,299	400mm f2.8 IS II	£8,895
5D MK III + 24-70 f2.8 MK II	£4,099	EOS 100D 18/55 STM	£539	100-400mm IS	£1,379	400mm f4 DO IS	£5,699
12 Months 0% on 5DIII + 6D	0%	10-22mm EFS	£499	TSE 17mm f4	£2,049	500mm f4 IS II	£7,599
EOS 7D v2 Body	£1,029	16-35mm f2.8 II	£1,249	TSE 24mm f3.5 II	£1,799	600mm f4 IS II	10,479
EOS 7D + EFS 15-85 IS	£1,759	17-40mm f4	£675	24mm f1.4 II	£1,399	1.4 X or 2 X EXTENDER III	£429
EOS 700D + 18-55mm STM	£610	17-55mm f2.8 EFS	£689	50mm f1.2	£1,349	200 - 400mm f4 IS Extender	10,999
EOS 700D + 18-135mm STM	£799	17-85mm EFS IS	£379	50 f1.4 USM	£315	430EX II Speedlite	£209
Pixma Pro 100	£419	18-200mm EFS IS	£445	35mm f2 USM	£230	600EX-RT Speedlite	£499
Pixma Pro1	£649	24-70mm f2.8 II	£1,849	85mm f1.2 II	£1,879	Powershot G16	£495
70D Body IN STOCK	£884	8-15mm f4 Fisheye	£1,199	100 f2.8 Macro	£465	Powershot G1X	£439
70D + 18-135 IS STM Lens	£1295	70-200mm f4	£559	100mm f2.8 MacroIS	£749	Powershot S110	£239

Nikon PROFESSIONAL Dealer - UK STOCK

£500 Extra Part Exchange Allowance on a Nikon D4 body

D4 D800E D800 D610 D7100 D3200 LENSES FLASHGUNS ACCESSORIES

D4 body	£4,249	24-85 f3.5/4.5 AFS VR	£419	28mm f1.8G AFS	£495
£500 Extra Part Ex on D4		18-300mm G ED VR DX	£689	85mm f1.4G AFS	£1,169
D4 + 24-70 f2.8G AFS	£5,298	10 - 24mm f3.5-4.5 G AFS DX	£639	85mm f1.8G AFS	£379
D610 + 24-85mm VR	£1,829	16-85mm f3.5-5.6G AFS VR	£449	300mm f4 AFS VR	£1,049
D610 Body £120 off lens offer	£1,449	16-35mm f4G AFS VR	£849	200-400mm f4 AFS VR II	£4,849
D800 Body Claim £160	£1,962	18-35 f3.5/4.5 AFS VR	£549	200mm f2G AFS VR II	£3,899
D800 + 24-120 f4G Claim £160	£2,724	14-24mm f2.8G AFS	£1,339	300mm f2.8G AFS VR II	£4,149
D800E Body	£2,349	18 - 200mm f3.5-5.6G DX VR II	£599	400mm f2.8G AFS VR	£6,499
D800E + 24-70 f2.8G AFS	£3,372	24-70mm f2.8G AFS	£1,249	500mm f4G AFS VR	£5,799
D800E + 14-24 f2.8G AFS	£3,472	24-120mm f4G AFS VR	£829	600mm f4G AFS VR	£7,149
D7100 Body Claim £100	£839	28 - 300mm G AFS VR	£689	800mm f5.6G AFS VR	£15,599
D7100 + 18-105 VR Claim £100	£999	70-200mm f2.8G AFS VR II	£1,629	2x TC-20 E III Converter	£365
D7000 + 18-105	£739	70-300mm f4.5-5.6G AFS VR	£429	1.4x II or 1.7x II Converter	£319
D7000 Body Claim £70	£579	80-400mm f4.5-5.6 AFS VR	£2,099	PC-E 24mm f3.5 D ED	£1,479
D5200 + 18-55 VR	£579	55-300 f4.5-5.6G AFS VR	£279	PC-E 45mm f2.8 D ED	£1,419
D5100 + 18-55 VR	£399	10.5mm f2.8G DX	£569	S8910 Speedlight	£349
D3200 + 18-55 VR	£369	24mm f1.4G AFS	£1,489	S8700 Speedlight	£229
D3100 + 18-55 VR	£299	35mm f1.4G AFS	£1,329	S8-R1 Macro flash	£409
F6 Body	£1,530	35mm f1.8G AFS DX	£155	S8-R1C1 Commander kit	£549
Df + 50mm f1.8G set	£2,749	40mm f2.8 Micro AFS DX	£219	SU 800 Commander	£269
MB-D12 Grip	£289	50mm f1.4G AFS	£285	105mm f2.8G Micro AFS VR	£629
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SIGMA 150 - 500mm DG OS	£749
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494 RC2 head	£46	498 RC2	£79
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Hasselblad 150mm CF Lens	£225	Nikon D3000 body	£445	Leica Tri Elmar M 11625 6 bit	£395	Canon EF 24-70mm f4L IS USM	£750
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Mamiya 55-110AF Lens NEW	£1150	Nikon D3000 body	£445	Leica Tri Elmar M 11625 6 bit	£395	Canon EF 24-70mm f4L IS USM	£750
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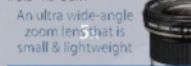
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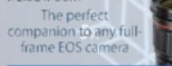
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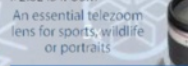
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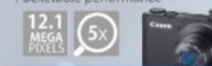
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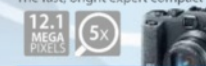
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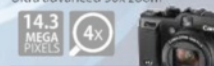
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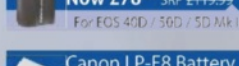
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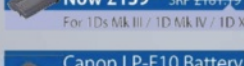
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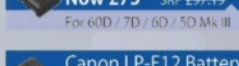
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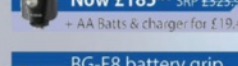
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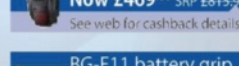
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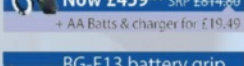
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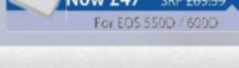
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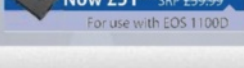
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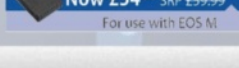
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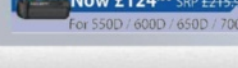
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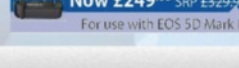
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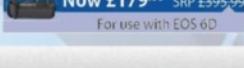
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Body Only + 18-105 VR
£509.00* **£639.00***

*Price includes £70 cashback from Nikon if bought before 26.01.2014.

Nikon D7100 | **£100 cashback**

24.1 MEGA PIXELS | 6 FPS

In stock from **£739.00***

See website for full details

*Price includes £100 cashback from Nikon if bought before 26.01.2014.

NIKON LENSES

AF-G 10.5mm f/2.8G ED DX	£549.00	AF-S 85mm f/3.5G DX Micro	£375.00	AF-S 16-85mm f/3.5-5.6G DX VR	£439.00
AF-D 14mm f/2.8D	£1,099.00	AF-D 85mm f/1.8D	£299.00	AF-S 17-35mm f/2.8 IF ED	£1,499.00
AF-D 16mm f/2.8D Fisheye	£619.00	AF-S 85mm f/1.8G	£369.00	AF-S 17-55mm f/2.8G IF ED	£1,049.00
AF-D 20mm f/2.8	£459.00	AF-S 85mm f/1.4G	£1,179.00	AF-S 18-35mm f/3.5-4.5G ED	See web
AF-D 24mm f/2.8D	£369.00	AF-S 105mm f/2.8G VR IF ED	£619.00	AF-S DX 18-55 f/3.5-5.6G II	£127.00
AF-S 24mm f/1.4G ED	£1,469.00	PC-E 85mm f/2.8D ED	£1,299.00	AF-S 18-105mm f/3.5-5.6G VR	£234.00
PC-E 24mm f/3.5D ED	£1,465.00	AF-DC 105mm f/2.8 Nikkor	£799.00	AF-S 18-200mm ED DX VR II	£599.00
AF-D 28mm f/2.8	£245.00	AF-D 180mm f/2.8 IF ED	£689.00	AF-S 18-300mm ED VR DX	£669.00
AF-S 28mm f/1.8G	£505.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 24-70mm f/2.8G ED	£1,235.00
AF-S 35mm f/1.4G	£1,299.00	AF-S 200mm f/2G ED VR II	£4,099.00	AF-D 24-85mm f/2.8-4	£549.00
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AF-S 50mm f/1.4G	£289.00	AF-S 800mm f/5.6E FL ED VR	See web	AF-S DX 55-300mm VR	£239.00
AF-D 50mm f/1.8	£109.00	AF-S 10-24mm f/3.5-4.5G DX	£639.00	AF-S 70-200mm f/2.8 VR II	£1,579.00
AF-S 50mm f/1.8G	£155.00	AF-S DX 12-24mm f/4G IF ED	£839.00	AF-S 70-200mm f/4D VR	£1,099.00
AF-S 58mm f/1.4G New	See Web	AF-S 14-24mm f/2.8G ED	£1,315.00	AF-S 70-300mm IF ED VR	£395.00
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For the Nikon 1 range of cameras and lenses, including the new AW1 and NIKKOR AW 10mm f/2.8 visit us in store, or see our website

Nikon D3200

24.2 MEGA PIXELS | 4 FPS

Body Only + 18-55 VR
£288.00* **£329.00***

*Prices include £30 cashback from Nikon if bought before 26.01.2014

Nikon D5200

24.1 MEGA PIXELS | 1080p FULL HD

Body Only + 18-55 VR
£459.00* **£529.00***

*Prices include £50 cashback from Nikon if bought before 26.01.2014

Nikon D800

36.3 MEGA PIXELS | FULL FRAME

Body Only + SB-910 Flash
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*Prices include body & flash cashback from Nikon if bought before 26.01.2014

Cashback available on selected Nikon lenses. See www.ParkCameras.com/AP for details

OM-D E-M1

16.3 MEGA PIXELS | 3.0" Screen | WiFi | 1080p FULL HD | SD card

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Olympus OM-D E-M5

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Body Only + 12-50mm
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Olympus PEN E-PM2

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Olympus PEN E-P5

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Olympus 12-40mm

f/2.8 Pro

- Constant aperture of f/2.8
- Best edge-to-corner sharpness

NEW!

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Add a Hoya 62mm Pro 1-D UV filter for only £31 with the Olympus 12-40mm

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- Water-resistant nylon

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12-60mm f/2.8-4.0 ED SWD	£899.00
14-42mm f/3.5-5.6 ED Mk II	£216.99
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14-54mm f/4.0-3.5 II	£549.00
18-180mm f/3.5-6.3	£1,999.00
35-100mm f/2.0	£1,999.00
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90-250mm f/2.8	£4,699.00

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f/1.7 II

- Compact, light Pancake Lens
- Sophisticated Metal Finish

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16.0 MEGA PIXELS | WiFi

+14-42mm Twin lens kit
£359.00 **£529.00**

£30 cashback available if bought between 09.09.13 & 18.01.14. See web

Panasonic LUMIX G6

16.0 MEGA PIXELS | WiFi

Body Only + 14-42mm
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Up to £100 cashback available if bought between 09.09.13 & 18.01.14. See web

Panasonic LUMIX GH3

16.2 MEGA PIXELS | WiFi

Body Only + 14-140mm
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24.3 MEGA PIXELS | 3.0" Screen | FULL FRAME | 1080p FULL HD | SD card | WiFi

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20.1 MEGA PIXELS | 2.5 FPS

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f/1.4 DG HSM



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Sigma 24-105mm
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Sigma 19mm
f/2.8 DN | A



Available in Micro 4/3 and Sony E-Mount

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See website for full details
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Sigma 30mm
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Sigma 60mm
f/2.8 DN | A



Available in Micro 4/3 and Sony E-Mount

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 Add a Sigma 46mm DG MC UV filter for **only £23** with this lens

Sigma 120-300mm
f/2.8 DG OS HSM | S



Available in Canon, Nikon, Sony & Sigma fits

Our Price £2,799.00

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Sigma 150-500mm
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Sigma SD1 Merrill



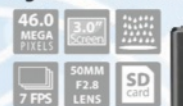
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Body Only + 17-50 OS £1,549.99

3 day test drive available. Call 01444 23 70 60 for details

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DP3 Merrill + Lens Hood £799.99

3 day test drive available. Call 01444 23 70 60 for details

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NX300



20.3 MEGA PIXELS, 3.3" Screen, Wi-Fi, 1080p FULL HD, 8.6 FPS, SD card

In stock from £529.00

Purchase a Samsung NX300 from Park Cameras before 6th January 2014, and you can claim a **FREE Galaxy Tab 3 7"** from Samsung UK. T&Cs apply

Samsung GALAXY NX
+ 18-55mm

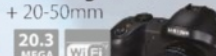


20.3 MEGA PIXELS, Wi-Fi, FREE Lightroom

Our Price £1,299.00

See website for full details
 3 Year warranty available at buyback between 22.09.13 & 31.12.13. See web

Samsung NX1000
+ 20-50mm



20.3 MEGA PIXELS, Wi-Fi

Our Price £239.00

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K-3
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23.3 MEGA PIXELS, 3.2" Screen, 1080p FULL HD, 8.3 FPS, SD card

Limited numbers NOW IN STOCK!

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Pentax K-500



16.2 MEGA PIXELS, 6 FPS

Body Only + 18-55 VR £319.00

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Pentax K-50



16.2 MEGA PIXELS, 6 FPS, Up to £50 cashback

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Fujifilm X-A1



16.3 MEGA PIXELS, 3.0" Screen, NEW!

In stock from £499.00!

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 X-A1 available in Black, Blue or Red. Add the Fujifilm 50-230mm for **£379**

Fujifilm X-E1



16.3 MEGA PIXELS, FUJIFILM X-MOUNT

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Add a Fujifilm HG-XE1 hand grip for **only £69** with the Fujifilm X-E1

Fujifilm X-Pro 1 + 18mm



16.3 MEGA PIXELS, 1080p FULL HD, FREE lens!

In stock from £999.99!

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 Purchase before 31.01.14 & claim a **FREE 27mm, 35mm or 60mm lens!**

Pentax K-5 II



16.2 MEGA PIXELS, £85 cashback

Body Only + 18-55 WR £664.00*

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Ricoh GR



16.2 MEGA PIXELS, BRIGHT f/2.8 LENS, NEW & IN STOCK

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- 18-135mm f/3.5-5.6 DA WR £499.00
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- 04 Toy Wide Lens 35mm £129.00
- 02 Std. Zoom 27.5-83mm £249.00
- 06 Telephoto 15-45mm £249.00

Tamron 10-24mm
f/3.5-4.5 Di II LD Asph

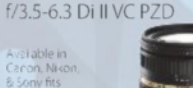


Available in Canon, Nikon, Pentax & Sony fits

Our Price £369.00

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Tamron 18-270mm
f/3.5-6.3 Di II VC PZD

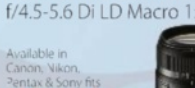


Available in Canon, Nikon, Sony fits

Our Price £349.00

See website for full details
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Tamron 70-300mm
f/4.5-5.6 Di LD Macro 1:2



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Special Price £89.00*

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Pentax Q10 + 5-15mm lens

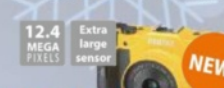


12.4 MEGA PIXELS, 5 FPS

In stock at only £249.00!

See website for full details
 Also available in 100 colours! Visit our website for details

Pentax Q7 + 5-15mm lens



12.4 MEGA PIXELS, Extra large sensor, NEW!

NEW & COMING SOON!

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 Add a Pentax Q-VF1 external viewfinder for **only £149** with the Q7

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NEW! Nikon 1 AW1 + 11-27.5mm Silver, White or Black **£749**
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V2 + 10-30mm Lens **£579 Inc £80 Cashback***
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D3200 Body £318

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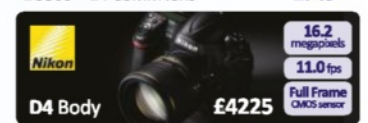
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£459 Inc Cashback*
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Price you pay today **£539**



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D5300 + 24-85mm lens £749



D4 Body £4225



D7000 Body £579

D7000 + 18-105mm VR £640 Inc Cashback*
Price you pay today **£710**
D7000 + 18-105mm VR + 70-300mm £1039 Inc £110 Cashback*
Price you pay today **£1149**

CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera'
Totidy - Nottinghamshire



D7100 From £839

D7100 Body £739 Inc Cashback*
Price you pay today **£839**
D7100 + 18-105mm VR £852.33 Inc Cashback*
Price you pay today **£952.33**

CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera
Sammydo - Lister



NEW! D610 From £1549

NEW! D610 Body £1549
NEW! D610 + 24-85mm lens £1985



D800 Body £1962

D800 Body £1802 Inc Cashback*
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D800E Body £2349

Nikon Cashback* ends 26.01.14

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SONY



NEW! A7R Body £1699

NEW! A7R Body £1699
NEW! A7 Body £1299
NEW! A7 + 28-70mm £1549
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NEX-6 Body £529

NEX-6 + 16-50mm PZ £578
NEX-6 + 16-50mm PZ + 55-210mm £779
NEX-3N + 16-50mm PZ £299
NEX-7 Body £695
NEX-7 + 18-55mm Black £775



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A99 Body Black £1999
A77 £729
A58 + 18-55mm £379
A58 + 18-55mm + 55-200mm £529
RECOMMENDED LENSES:
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Sony 16-50mm f2.8 DT SSM **£499**

Panasonic



NEW! GM1 + 12-32mm £629

G6 Cashback* Offers:
G6 + 14-42mm £479 Inc £50 Cashback*
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G6 + 14-140mm £599 Inc £100 Cashback*
Price you pay today **£649**



NEW! GX7 Body £749

NEW! GX7 + 14-42mm £829
NEW! GX7 + 20mm £949
RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS **£849**
NEW! 14-140mm f3.5-5.6 OIS £549

OLYMPUS



NEW! OM-D E-M1 From £1299

OM-D E-M1 Body £1299
OM-D E-M1 + 12-50mm £1499
OM-D E-M1 + 12-40mm £1949
OM-D E-M5 Body £749
OM-D E-M5 + 12-50mm £929
RECOMMENDED LENSES:
Olympus 12mm f2.0 ED **£899**
Olympus 17mm f1.8 **£379**



E-P5 Body £849

E-P5 + 14-42mm £969
E-P5 + 17mm + VF-4 Electronic Viewfinder £1299
E-PL5 + 14-42mm £459
E-PL5 + 14-42mm + 40-150mm £649
E-PM2 + 14-42mm £399
E-PM2 + 14-42mm + 40-150mm £539



NEW! K-3 From £1099

K-3 Body £1099
K-3 + 18-135mm £1449
K-5 II + 18-55mm WR £719
K-5 II + 18-135mm WR £999
K-5 IIs Body £799
K-50 From £529
K-500 From £349

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With a 16.3 megapixel APS-C X-Trans sensor the X-E2 delivers lightning fast autofocus and incredible sharpness.
X-E2 Body £799
X-E2 + 18-55mm £1199
NEW! X-A1 + 16-50mm Red, Blue or Black £449



X-Pro1 £906

X-Pro1 Body £906
X-E1 Body £599
X-E1 + 18-55mm £849
RECOMMENDED X-MOUNT LENSES:
Fujinon 14mm f2.8 R XF **£699**
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T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX840
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£12.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/82/120, B40W, BX300
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/110W/120W, PX730W/D800F/W810F/W830F/W830F/W
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX580/585/685
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Fleming Inks
T0791/2/3, each	£12.99 10ml	Check Website.	
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T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo R2880
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Husky Inks
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46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

Marumi DHG Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

KOOD Slim Frame Circular Polarising Filters

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

Marumi DHG Slim Frame Multicoated UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

KOOD Close Up Filter Sets (+1, +2 & +4)

52mm	£26.99
58mm	£34.99

Hoya HMC Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

Hoya Pro-1 Digital Slim Frame Multicoated UV Filters

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm	£49.99
82mm	£59.99

Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm	£99.99
82mm	£120.99

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring £4.99
52mm Adapter Ring £4.99
55mm Adapter Ring £4.99
58mm Adapter Ring £4.99
62mm Adapter Ring £4.99
67mm Adapter Ring £4.99
72mm Adapter Ring £4.99
77mm Adapter Ring £4.99
82mm Adapter Ring £4.99
Standard Holder £5.99
Wide Angle Holder £6.99
Filter Wallet (hold 8 filters) £9.99

Six-Piece ND Filter Kit £43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

Circular Polarizing

ND2	£9.99
ND4	£9.99
ND8 NEW	£10.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND8 Soft Graduated NEW	£13.99
ND8 Hard Graduated NEW	£13.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Fog (strong or light)	£9.99
Diffuser (strong or light)	£9.99
Starburst (x4, x8 or x16)	£12.99
Close-Up (+1, +2 or +4)	£12.99
Red, Orange, Yellow each	£9.99

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8 £9.99
ES-7111 Canon 50/1.4 £9.99
ET-60 Canon 75-300/4-5.6 £9.99
ET-65B Canon 70-300/4-5.6 £9.99
ET-67 Canon 100/2.8 Macro £9.99
ET-67B Canon 60/2.8 £9.99
EW-60C Canon 18-55 IS £7.99
EW-73B Canon 17-85 IS £9.99
EW-78B Canon 28-135 IS £9.99
EW-78D Canon 18-200 IS £9.99
EW-78E Canon 18-55 IS £12.99
EW-83C Canon 17-40/4.0 £12.99
EW-83J Canon 17-55/2.8 £12.99
HB-45 Nikon 18-55 VR £7.99
SH-006 Sony 18-70/3.5-5.6 £9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/O/So	£3.99
Rear Caps Ni/Ca/Px/O/So	£3.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-48mm	55-62mm	58-67mm	72-77mm
46-49mm	55-68mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 180 different sizes in stock, from 25mm to 105mm. The largest selection in the UK! £4.99 each!

Reversing Rings £12.99
Coupling Rings £11.99

Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

Extension Tubes £17.99

Canon, Nikon, Sony, Olympus and Pentax.

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.0X	£64.99

TRIPODS

VANGUARD

Vanguard AltaPRO263AT

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg
Load: 7.0kg
Folded: 63cm
Height: 165cm
RRP £160 **NOW £89.99**

SBH100 Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg RRP £90 **SAVE £20**

GH100 Award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg RRP £150 **SAVE £60**

SAVE AltaPRO263AT+SBH100 £120 RRP £250 NOW £129.99

AltaPRO263AT+GH100 **SAVE £150**
RRP £310 **NOW £159.99**

Manfrotto

Manfrotto 055XPROB

Aluminium 3-section tripod, aluminium canopy, horizontal sliding central column.

Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm
RRP £175 **NOW £129.99**

804RC2 Sturdy three way pan and tilt head with RC2 quick release. Weight: 0.79kg Load: 4.0kg RRP £76 **SAVE £20**

496RC2 Popular ball head with twin adjuster knobs and RC2 quick release. Weight: 0.46kg Load: 6.0kg RRP £76 **SAVE £20**

SAVE 804RC2 + 496RC2 RRP £251 NOW £169.99

055XPROB + 496RC2 **SAVE £81**
RRP £251 **NOW £169.99**

MM294A4 Aluminium 4-section monopod. Folded: 49cm Height: 151cm Weight: 0.60kg Load: 5.0kg RRP £45 **SAVE £10**

MM294C4 Carbon Fibre 4-section monopod. Folded: 49cm Height: 151cm Weight: 0.50kg Load: 5.0kg RRP £75 **SAVE £15**

hahnel

Triad 30 Lite

4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm
RRP £65 **NOW £39.99**

Triad 40 Lite £49.99

Including BH40 alloy ball head.

Weight: 1.58kg Max Load: 5.0kg
Folded: 60cm Max Height: 153cm

Triad 60 Lite

A section aluminium alloy tripod including carry case. Built in spirit level, pan/tilt head and carry case.

Weight: 1.90kg
Max Load: 5.0kg
Folded: 61cm
Max Height: 162cm
RRP £85 **NOW £59.99**

"An excellent value for money tripod" Amateur Photographer Magazine

BH30 Ball Head £19.99
BH40 Ball Head £29.99

BENRO

GH1P Superb gimbal head, with control handle. Side mounting for lens. Weight: 0.8kg Load: 12.0kg RRP £320 **SAVE £100**

GH2 Heavy duty gimbal head, with massive load rating. Fast mounting for lens. Weight: 1.4kg Load: 23.0kg RRP £440 **SAVE £140**

BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price! Full range in stock!

Retroscopic Range

Retro 5	£103
Retro 7	£114
Retro 10	£116
Retro 20	£120
Retro 30	£138
Retro 40	£157

Airport Commuter

Streetwalker Pro	£140
Glass Limo	£147 £270

Billingham

We will match or beat ANY UK Billingham price! Full range in stock!

Hadley Range

Digital	£125
Small	£155
Large	£175
Pro	£190

The 5 Series

225	£290
335	£300
445	£325
555	£365

The 07 Bags

Flaps	£6
Superflex Inserts	£16
Shoulder Pad SP40	£30
Tripod Straps	£22
107	£290
207	£315
307	£335

VANGUARD

UP-Rise Messengers

Uprise 28	£72
Uprise 33	£81
Uprise 38	£90

UP-Rise Backpacks

Uprise 45	£75
Uprise 46	£85
Uprise 48	£90

CAMERA STRAPS

OP TECH USA

Wrist Strap £9.99
Classic Strap £14.99
Super Classic Strap £15.99
Pro 3/8 Strap £15.99
Pro Loop Strap £15.99
Utility Sling Strap £19.99

Full range of accessories in stock

FLASH GUNS


The U.K.s Largest Used Equipment Specialist

The **ORIGINAL** commission sale specialists
We also **PART EXCHANGE** and **BUY FOR CASH**
Good quality equipment always wanted

Bronica ETRS/Si

ETRS1 Complete + Plain Pr	E-/+ E249	2279	400mm f4.5 IS USM	E-/+ E349	5349
ETRS1 Complete	E-/+ E249	2289	600mm f4.1 S USM	E-/+ E349	5349
ETRS1 Body + Speed Grip	E-/+ E249	2289	Sigma 12-50mm F5.6 EX DG HSM	E-/+ E129	129
ETRS Complete + Prism	E-/+ E249	2289	Sigma 12-50mm F2.8-4.0 DG HSM	E-/+ E129	129
ETRS Complete + Speed Grip	E-/+ E249	2289	Sigma 18-200mm F3.5-6.3 DC	E-/+ E129	129
ETRS Complete + Speed Grip	E-/+ E249	2289	Sigma 20mm F1.8 EX DG	E-/+ E279	279
30mm F3.5 PE FishEye	E-/+ E699	679	Sigma 24mm F2.8 Super XD	E-/+ E779	779
9-18mm F4.5 PE	E-/+ E399	348	Sigma 15mm F4.5 V.C. AF	E-/+ E179	179
70-140mm F4.5 PE	E-/+ E599	579	Sigma 70-210mm F2.8 Apo	E-/+ E179	179
75mm F2.8 FLE	E-/+ E599	579	Sigma 70-210mm F3.5-4.5 Apo	Unused E779	779
150mm F2.8 PE	E-/+ E799	779	Sigma 70-300mm F4.5-6.4 Apo Macro	E-/+ E109	109
150mm F3.5 1.8 PE	As Seen / E49	109	Sigma 70-300mm F4.5-6.4 DG	E-/+ E109	109
150mm F3.5 PE	E-/+ E129	149	Sigma 70-300mm F4.5-6.4 Apo Macro	E-/+ E109	109
200mm F4.5 PE	E-/+ Unused E119	219	Sigma 120-400mm F4.5-5.6 Apo DG HSM	E-/+ E479	479
200mm F4.5 PE	Unused E279	279	Sigma 150mm F2.8 EX DG Macro HSM	E-/+ E349	349
250mm F5.6 PE	As Seen / E129	129	Sigma 70-500mm F4.5-6.4 Apo	As Seen E349	349
250mm F5.6 PE	As Seen / E79	159	Sigma 300mm F2.8 Apo	Unused E399	399
50mm F8	E-/+ E249	249	Sigma 300mm F4.5 Apo	E-/+ / Mint E149	1159
135N F8	E-/+ E165	165	Sigma 400mm F5.6 Apo Tele Macro	Unused E129	129
220-2 MEGA	E-/+ E115	115	Tamron 28-105mm F2.8 SP LD	E-/+ E299	299
Potopod Mag E	Tamron E249	249	Tamron 28-200mm F3.5-6.3 LD	E-/+ E479	479
ACU Meter Prism	E-/+ E249	249	Tamron 28-200mm F4.5-6.3 D II	E-/+ E479	479
Prism Finder E	As Seen / E349	349	Tamron 60mm F2.0 D II	Mint E249	249
Rotary Finder E	As Seen / E349	349	Tamron 70-300mm F4.5-6.3 D II	E-/+ E399	399
Interfuser E14	Unused E39	39	Tamron 70-300mm F4.5-6.3 Macro AF	E-/+ E399	399
Motorwind E	As Seen / E75	285	tokina 12-24mm F4 AP PRO DX ATX MKII	Mint E349	349
SCA386 Flash Asst	E-/+ E25	245	tokina 16-28mm F2.8 ATX AF	Mint E589	589

Bronica GS1

	<p>Tokina 100-135mm F2.8 DX ATX E++ E349</p> <p>Tokina 100-300mm F5.6 G-7 Unused E58</p> <p>Tokina 300mm F2.8 AITAG SD Unused E399</p> <p>Zeiss Jena mm F2 Ze Batisag Mint E540</p> <p>1.4x EF Extender E++ / Mint E11</p> <p>1.4x EF II Extender E++ E119</p> <p>2x EF Extender Exc / E++ E129 - E150</p> <p>300EX Speedlite E- / E++ E12 - E22</p> <p>380EX Speedlite E++ E71</p> <p>420EX Speedlite E++ / Mint E109 - E111</p> <p>420EZ Speedlite E++ E38</p> <p>430EX Speedlite As Seen / Exc E35 - E38</p> <p>480EX Speedlite E++ E49</p> <p>500EX Speedlite E++ / E++ E48 - E59</p> <p>550EX Speedlite E+ / E++ E129 - E141</p> <p>ML-3 Macrolite E++ E58</p> <p>MR-14EX Macro Ringlite Mint E329 - E340</p> <p>ST-E2 Transmitter E++ E88</p> <p>Mini-SD 128MB Flash E++ E125</p> <p>Sigma EF500 DG ST Flash E++ E70</p> <p>Sigma EF430 Flash Unused E44</p> <p>Sigma EF430ST Flash Unused E68</p> <p>Sigma EF500 DG ST Flash II E++ E73</p> <p>Sigma EF430 DG Flash E++ E40</p> <p>Sigma EM140 DG Macroflash E++ E71</p>
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Bronica RF645

RF645 + 65mm F4	E++ / £549
45mm F4 RF + Finder	E++ / Mint- £299 - £399
100mm F4.5 RF	E++ £499 - £589
RF Polarising Filter Set	Mint- £95
RF20 Speedlite	E++ £129 - £149

Bronica SQA/Ai/B

SQA Body + Magazine	E+ 999
SOAM Body Only	E= £125
50mm F3.5 PS	E= £148
65mm F4.5	E++ / Unused £149
SQA 220L Mag	E= £75
Polaroid Map	E+ £35
ME Prism Finder S	E+ £39
Prism Finder S	E= £35
Proshade S	As Seen / E++ £35
F1NAE Black Body Only	E+ £175
T90 Body - Databack	E+ £115
T90 Body Only	E= £79
T50 - 50mm F1.8	E= £25
T50 Body Only	E= £25
A1 Black + Sigma 28-70mm	E++ £55
A1 Black Body Only	Exc / E++ £59

Canon EOS
EOS 1VHS Body Only.

EOS IV Body Only	E- / E++	E299 - E329	AE1 Chrome - 50mm F1.8 + 177A Flash	E- E79
EOS II - BP-1 Grip		E- E49	AE1i Body Only	E- E79
EOS II - Body Only		E- E49	AE1i Chrome - 50mm F1.8	E- E79
EOS + BP-1 Grip		E- As Seen E89	AE1i Body Only	E- E79
EOS I + E1 Booster		E- E129 + E149	EXE + 50mm F1.8	E- E49
EOS I Body Only		E- E79	FTb QL Chrome + 50mm F1.8 B/Block	E- As Seen E59
EOS II - Z2 Booster		E- E149	FTb QL Chrome Body Only	E- E49
EOS I Body Only		E- As Seen E129	24-35mm F3.5 B/Block	E- As Seen E59
EOS 30E Body Only		E- As Seen E39	24-35mm F3.5 FD L	E- As Seen E59
EOS 30 - BP300 Grip		E- E69	28mm F2.8 B/Block	E- E29
EOS 30 - BP300 Grip		E- E69	28mm F2.8 B/Block	E- E29
EOS S QD Body Only		E- E79	28mm F3.5 - 4.5 FD	E- / E++ E29
EOS 30 - BP300 Grip		E- As Seen / E- E39 - E69	35-70mm F2.8 - 3.5 B/Block	E- E59
EOS 30E Body Only		E- / E++ E19 - E49	50mm F1.4	E- E49
15-55mm F3.5-5.6 IS USM	E++ / Mint	E399 - E419	100-200mm F5.6 FD	E- As Seen / E++ E49
15-55mm F3.5-5.6 IS USM	E++ / Mint	E399 - E419	100-200mm F4.5 FD	E- / E++ E29
17-40mm F2.8 IS USM		E- E399	70-200mm F2.8 B/Block	E- E79
17-40mm F4 USM	E++	E449 - E499	100mm F2.8 B/Block	E- E79
17-55mm F2.8 EF3 USM		E- E379	100-300mm F5.6	E- E49
17-55mm F4-5.6 EF3 USM		E- Unused E79	100-300mm F5.6 FD	E- E49
15-55mm F3.5-5.6 EF3		E- E399	135mm F2.8 B/Block	E- / E++ E29
15-55mm F3.5-5.6 EF3 II	E++	E49 - E59	135mm F3.5 FD	E- / Unused E35 - E59
15-55mm F3.5-5.6 EF3 II		E- E69	200mm F2.8 B/Block	E- E29
15-55mm F3.5-5.6 EF3 II		E- E79	300mm F2.8 FD L	E- E85
15-55mm F3.5-5.6 EF3 II	Unused	E89	300mm F5.6 B/Block	E- E39 - E79
24mm F2.8 EF		E- E239	400mm F4.5 FD	E- E349
24-70mm F2.8 USM	E- / Mint	E849 - E1099	Cosina 100mm F3.5 MC Macro	E- E349
24-85mm F3.5-5.4 USM		E- E149	Cosina 50-100mm F5.6-6.3	E- E349
28mm F1.8		E- E19	tokina 300mm F2.8 ATX	E++ / Unused E399 - E599
28-135mm F2.8 IS USM		E- Mint - E399		
28-90mm F3.5-5.6 EF		E- E39		

28-80mm F3.5-5.6 UH

28-90um F4-5.6 USM II.	E++	E+ E59	
28-105mm F3.5-4.5 USM	E++	E129, E49	
28-135mm F2.8-4 USM		Mint	E59
28-200mm F3.5-5.6 USM		E++	E59
28-200mm F3.5-5.6 L USM		E++	E59
28-300mm F3.5-5.6 L USM		E++	E59
45mm F2.8 TS-E		E++	E99
50mm F1.2 L USM		E++	E99
50mm F1.4 USM		E++	E219
55-200mm F4-5.6 USM		Unused	E99
55-200mm F4-5.6 L USM II.	E++ / Unused		E59
60mm F2.8 EF5 Macro		Mint	E429
65mm F2.8 MP-E Macro		E++	E69
70-200mm F2.8 L USM		E++	E69
70-200mm F2.8 L USM		E+ / E++	E39
70-210mm F4-E		E++	E59
70-300mm F4-5.6 L USM		E+ / E++	E249, E59
70-300mm F4-5.6 D.O. USM		E+ / E++	E49
75-300mm F4-5.6 L USM		E++	E249
80-200mm F4-5.6 EF II		E++	E59
85mm F1.2 L USM MkII		E++	E129
100mm F2.8 L USM		Mint	E69
100-400mm F4.5-5.6 L USM		E++	E99, E99
105mm F2.8 L Macro USM		E++	E99
100mm F4.1 L USM		E++	E99
Canon 100mm F3.5 MC Macro	E++	E44	
Canon 28x Extender	E++	E39	
Angle Finder A2	E++	E49	
Angle Finder B	E+ / E++	E39	E39
Angle Finder C		Mint	E99
Speed Finder F	As Seen	E45	E69
L-C-2 Wireless Controller	E+ / E++	E429	
MA Drive Set	E++	E429	
1994 Speedlite	E++	E29	
2447 Speedlite	E+ / E++	E99	
2477 Speedlite	E+ / E++	E15	E11
3001 Speedlite	E+ / E++	E25	E44
4500 Speedlite	E++	E39	
5300 Speedlite	E++	E69	
ML3 Macroflite	E+ / Mint	E39	E39
ML Motordrive FN	As Seen	E69	
Winder A	E+ / E++	E9	E29

Contax SLR Series

AX - 24-85mm	E++ \$499	Panasonic 7-14mm F4 Macro	Mint- £789
AX + 28-80mm	E++ / Unused £299 - \$399	Olympus 15mm F1.8 ED M.Zuiko	E++ £619
AX Body Only	E++ £249 - \$449		
RX Body Only	E+ / E++ £169 - £229		
ST Body Only	E++ £229		
TS12 Body + Winder	E+ £169		
TS + Winder	E+ £149		
17MM Tilt Body Only	E+ / E++ £99 - £139		
173MD Body Only	E++ £35		
39 Body + Winder	E+ £75		
39 Body Only	E++ £39		
Preview Body Only	E+ / E++ £49 - £249		
15mm F3.5 AE	Mint- £1,499		
28-80mm F2.8 MM	E+ / Unused £449 - £599		
28-100mm F3.5-5.6 AF	New \$399		
15mm F2.8 AE	E+ / Mint- £169 - £199		
15mm F2.8 MM	E++ £225		
28-100mm F2.8 AE	Mint- £495		
200mm F2.8 Macro	E+ / E++ \$499 - £469		
70-200mm F4-F4.5 AF	E++ £499		
70-300mm F4-5.6 AF	E++ / Unused \$449 - \$799		
70-300mm F4 MM	E++ £195 - £449		
100mm F2.8 AE	E++ £299 - £399		
100mm F2 MM	Mint- £699		
100mm F3.5 AE	E+ £239		
100mm F3.5 MM	E++ / Unused \$349 - £399		
35mm F2 (60 Year Edition)	Unused £2,399		
35mm F2.8 AE	E+ £129		
80mm F2.8 AE	Unused £349		
80mm F2.8 MM	E+ / Unused \$349 - \$599		
200mm F3.5 AE	E++ £199		
200mm F4 AE	Unused \$499		
200mm F4 AE	E++ £299		
LAC280 Flash	E+ / E++ £115 - £399		
LAC30 Flash	As Seen / Unused £39 - £149		
LAC30 Flash	E+ / E++ £25 - \$39		
LAC30 Flash	E+ / E++ £79 - £149		

Digital SLR Cameras

Canon EOS 1DS MkII Body Only	E++ £899
Canon EOS 1D MKIII Body Only	E++ £449 - £699
Canon EOS 1D MkII Body Only	As Seen / E++ £419 - £749
Canon EOS 7D Body Only	E++ / Mint- £699 - £799
Canon EOS 60D Body Only	Mint- £1,199
Canon EOS 5D + BG-E Grip	E+ £399 - £249
Canon EOS 60D + BG-E Grip	E+ £499
Canon EOS 60D Body Only	E++ £489
Canon EOS 50D Body Only	E++ £369 - £399
Canon EOS 40D + BG-E2 Grip	E+ £249
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Canon EOS 300 + BG-E2 Grip	E+ £189 - £199
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Canon EOS 200 Body Only	E+ £119 - £129
Canon EOS 1000D Body Only	E+ £149
Canon EOS 600D Body Only	Mint- £299
Canon EOS 550D Body Only	Mint- £299
Canon EOS 500D Body Only	E+ £179
Canon EOS 400D + BG-E2 Grip	E+ £149
Canon EOS 350D + BG-E2 Grip	Mint- £249
Canon EOS 300 Pro Body Only	E+ £259
Fuji S2 Pro Body Only	As Seen £169
Fuji S3 Pro Body Only	E+ £129 - £139

Digital Compact Cameras

[illegible]

Digital Mirrorless

[illegible]

Olympus EM-5 Silver Body
Panasonic C1 Body Only

[illegible]

Micro 4/3rds Lenses

Parasitic 12-35mm F2.8 6 Vario US			Sigma 30mm F1.8 EX DC RSM	++	E1249
Olympus 12-50mm F3.5-5.6 M Zuiko	++	+/Mint- E689	Olympus 35mm F3.5 Macro Zuiko	++	E1249
Olympus 12-50mm F3.5-5.6 M Zuiko	++	+/Mint- E189	Olympus 40-150mm F3.5-4.5 Zuiko	++	E139
Olympus 12mm F2 ED M Zuiko	++	+/Mint- E459	Olympus 40-150mm F4-5.6 ED Zuiko	++	E159
Parasitic 14-140mm F4.5-5.6 OMD			Olympus 50-200mm F4-5.6 ED Zuiko	++	E49
Parasitic 14-42mm F3.5-5.6 Asph US	++	+/Mint- E289	Olympus 50-200mm F2.8-3.5 ED	++	E549
Olympus 14-42mm F3.5-5.6 Asph US	++	+/Mint- E69	Olympus 50-200mm F2.8-3.5 SWD	++	E549
Olympus 14-42mm F3.5-5.6 M Zuiko ED	++	+/Mint- E79	Olympus 50mm F2 ED Macro Zuiko	++	E549
Olympus 14mm F2.8 M Zuiko	++	+/Mint- E129	Olympus 50mm F2.8 Zuiko	++	E289
Parasitic 14-45mm F3.5-5.6 ASPH 6 Vario E	++	+/Mint- E129	Olympus 70-300mm F4-5.6 ED Zuiko	++	E129
Olympus 15mm F8 Bay Cap Lens			Olympus 70-300mm F4-5.6 ED Zuiko	++	E129
Olympus 17mm F2.8 M Zuiko	++	+/Mint- E129	Olympus 70-300mm F4-5.6 ED Zuiko	++	E129
Voigtlander 25mm F8.95 Nokton	++	+/Unused E119	Sigma 135-400mm F4.5-5.6 Apo DG	++	E399
			Sigma 400mm F4.5 Tele Compact	++	E129
			Sigma 400mm F4.5 Tele Compact	++	E209

Panasonic 25mm F1.4 DG

Sigma 30mm F2.8 EX DN.....	Mint- £99		
Olympus 40-150mm F4-5.6 ED M.Zuiko.....	E++ / Mint- £139	Hasselblad H Series	
Olympus 45mm F1.8 M.Zuiko.....	Mint- £189	H3DII Complete (50MP).....	E++ £9,889
Panasonic 45mm F2.8 DG Asph Macro.....	E++ £429 - £449	H2 Complete.....	E+ £1,989
		H2 Body + Prism + Man.....	E+ £1,250

Digital SLR Cameras



Body + AC Prism + Magazine	E++ E1,299	M8 Chrome Body Only	E++ E1,289
H1 Body + AC Prism	E++ E1,699	M6 Titanium + 35mm F1.4	E++ E1,689
35mm F3.5 HC	E+/Mint- E1,590- E1,950	M6 Titanium + 35mm F1.4 Asph	E++ E1,499
50-110mm F3.5-4.5 HC	E+/E++ E1,750- E1,950	M6 Titanium + 35mm F1.4 F	E++ E1,499
120mm F4 HC Macro	Mint- E1,799	M6 Titanium Body Only	E++ E1,299
300mm F4.5 HC	Mint- E1,999	M7 0.58k Black Body Only	E++ E1,499
1.2x H Converter	Mint- E799 - E995	M7 0.58k Black Body Only	E++ E1,299
CF H-Lens Adapter	E++ E449	M7 0.58k Black Body Only	E+/Mint- E1,399 - E1,499
Extension Tube H 26mm	E++ E418	M6T10 0.85k Chrome Body Only	E++ E949
HM110 Polaroid Mag	E+/E++ E79 - E149	M6 0.72k Black Body Only	E+/E++ E649 - E749
HvM1 Magnifying Hood	Mint- E249	M5 Chrome Body Only	E++ E449
		M4 + 35 Black Body Only	E+/E++ E679 - E749
		M4 Chrome Body Only	E++ E449
		M2 Chrome Body Only	E++ E449

Hasselblad V Series

Hasselblad V Series



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5030CX Complete	Mint	£1,399	21mm F4 Chrome + Finder	E	£1,199
5000M Gold Edition	Unused	£3,999	24mm F1.4 Asph M Black 6bit	E++	£2,899
5000M Gold Body Only	E++/E	£3,499	24mm F2.8 Asph M Black 6bit	E++/Mint	£2,899
5535XL Chrome Body Only	E++/Mint	£399	24mm F2.8 Asph M Black 6bit	Mint	£499
500ELX Black Body Only	E++/E++	£349	24mm F2.8 Asph M Black	E++	£1,749
500ELM Complete	E	£519	26mm F2 Asph M Black 6bit	Mint	£949
500ELM Chrome Body + WLF	E	£149	26mm F2.8 Asph M Black 6bit	Mint	£1,289
500ELM Chrome Body Only	E++	£499	26mm F2.8 Asph M Black 6bit	E++/E	£649
2501TC Complete	E++	£399	35mm F2 Asph M Black 6bit	E++	£599
202FA Chrome Body + Finder F	E	£549	35mm F3.5 Chrome (M3)	E++	£399
202FA Chrome Body	E++	£789	50mm F1.0 M Black 6bit	Mint	£4,499
905SWC Complete	E++/Mint	£3,999	50mm F2.8 Anniversary Chrome	Mint	£1,799
905SWC Chrome Body Only	E++	£499	50mm F2.8 Asph M Black 6bit	E	£350
Flare Outfit	E++	£1,250	50mm F2.8 Black 6bit	E/Mint	£1,099
SWC Body + Finder	E	£1,199	50mm F2.5 M Black 6bit	E++	£749
500M Complete	E	£1,399	50mm F2.8 M Black	E	£599
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30mm F4 Apo Grandagon	E	£999	50mm F2.8 Asph M Black 6bit	E++/Mint	£849
50mm F2.8 F	E++	£99	50mm F2.5 M Black 6bit	E	£889
50mm F2.8 FE	E+/E++	£599	90mm F2.8 M Black	E	£459
50mm F4 C Chrome	E	£259	90mm F2.8 Black	E	£349
50mm F4 CF	E	£349	90mm F2.8 Chrome	Exc/E++	£1,199
50mm F4 FE FLE	E	£339	90mm F2.8 Asph M Black 6bit	E	£649
50mm F4 CF FLE	E++	£949	90mm F2.8 M Black	Exc	£549
50mm F4 Classic ZV	Unused	£2,999	90mm F4 C Elmar	E	£119
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50mm F2.8 FE	E++	£399	90mm F4 Collapsible	As Seen	£119
14mm F2.8 Macro	Exc/E++	£649	90mm F4 Collapsible	As Seen/E++	£119
13mm F5.6 Macro	E	£189	90mm F4 Elmar E39	E++/E++	£189
13mm F5.6 S Planar	E++/E++	£219	90mm F4 R Rokkor	E++/E++	£219
140-280mm F5.6 P of Vanagon	E	£599	90mm F4 Macro M Black 6bit Set	E++	£2,499
150mm F2.8 F	E	£349	135mm F2.8 Black	As Seen/E++	£349
150mm F2.8 Black	E++/E	£189	135mm F2.8 Silver	As Seen	£229
150mm F4 CF	Exc/E++	£199	135mm F4 Apo M Black	E++	£1,599
160mm F4 CF	E++	£399	135mm F4 Chrome	E	£389
160mm F4 CB	E++	£399	135mm F4 Chrome	E	£249
250mm F4 CF	E++	£1,199	135mm F4.5 Hektor	As Seen	£99
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250mm F5.6 CF Super Achromat	E++	£1,999	24mm Black Viewfinder	E++/E++	£199
250mm F5.6 CF	E++	£749	28mm Black Viewfinder	E	£229
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A12 Black Mag	As Seen	£79	Slide Top Tripod	E++/Mint	£35
A12 TCC Black Mag	E++	£149	Slide Top Tripod	E++	£199
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			Winder M	E++	£79

A24 Chrome Mag.....
A24 TCC Black Mag.....

E12 Chrome Mag		E++	E249	Digital Modular R		E++	E1 899
E24 Black Mag	E+ / Mint	E169 - E199	R8 - Digital Modular R				
Polaprim		E+ E69	R9 Antiradiac Body Only	E+ / E++	E299 - E799		
R8 Black Body Only		E39	R10 Black Body Only		E799		
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PM45 Prism	E+ / E++	E249 - E289	R6 2 Black Body Only	E+ / E++	E449 - E549		
PM45 Prism	As Seen / E++	E125 - E249	R2 Chrome Body Only		E149 - E649		
PM90 Prism	Exc / Mint	E129 - E159	R6 Black Body Only		E289 - E349		
PM35 Meteor Prism		E+ E299	R6 Chrome Body Only		E299		
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Cin Window - Remote		Mint E279	R4S Black Body Only	E+ / E++	E149 - E179		
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SCA390 Flash Adapter		E299	S12 Black Body - Intermittent	Mint - E1 049			
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250mm F4.5 W.....Exc/E++ £129 - £179
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Rolleicord I.....As Seen £109
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Rolleicord Ia Type 4.5.....As Seen £79
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Rolleilux Bay 1 Meter.....E++ £125
Tropical Case.....E++ £55 - £75

SB22S Speedlight.....E++ £39
SB24 Speedlight.....E+/Mint £39 - £59
SB25 Speedlight.....E++ £49
SB27 Speedlight.....E++ £49
SB28 Speedlight.....E+/E++ £59 - £79
SB500X Speedlight.....E+/E++ £69 - £79
SB800 Speedlight.....E++ £149
SB800 Speedlight.....E+/E++ £179 - £199
SB800 Wireless Commander.....E++ £189

Nikon Manual - Please Call

Olympus OM Series
OM11 Chrome Body.....E++ £169
OM2SP Black Body Only.....E++ £99 - £129
OM2N Chrome Body + Winder 2.....Exc £79
OM2N Chrome Body Only.....As Seen/E++ £59 - £79
OM2 Chrome Body Only.....E++ £69
OM1N Chrome Body Only.....E++ £69 - £79
OM1 Black + 50mm F1.8.....E++ £79
OM40 Black Body Only.....Exc £49
OM30 Chrome + 50mm F1.8.....E++ £59
OM30 Chrome Body Only.....E++ £39
OM101 + 50mm + 35-70mm + 70-210mm.....As Seen £99
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35-105mm F3.5-4.5 Zuiko.....E++ £99
50mm F3.5 Macro Zuiko.....E++ £75 - £89
50-250mm F5 Zuiko.....E++ £199 - £349
65-200mm F4 Zuiko.....E++ £149
80mm F4 Macro Zuiko.....E++ £175
180mm F2.8 Zuiko.....E+/E++ £349 - £399
F280 Flash.....E+/E++ £49 - £59
Power Bounce Grip 2.....E++ £39
T10 Ringflash.....E++ £75
T10 Ringflash + Power Control.....E++ £125
T20 Flash.....E+/E++ £39 - £25
T20 Flash Head.....As Seen £49
T32 Flash.....E++ £15 - £55
T45 Hammerhead Flash.....E++ £175

Pentax 645 Series

645N + 45-85mm F4.5 FA.....E++ £799
35-55mm F4.5 AL FA.....Mint £1,149 - £1,249
35mm F3.5 A.....E++ £379
45mm F2.8 A.....E+/E++ £159 - £229
45-85mm F4.5 A.....E++ £289
55mm F2.8 A.....E++ £225
80-160mm F4.5 A.....E+/E++ £289 - £399
150mm F2.8 (IF) FA.....E++ £79
150mm F3.5 A.....Unknown/E++ £159 - £199
120 Insert.....E++ £39 - £49
220 Insert.....E+/E++ £25 - £59

Pentax 67 Series
67 Body Only.....As Seen £450
6x7 Mirror Up + TTL Prism.....E++ £399
6x7 Mirror Up Complete.....E++ £369
35mm F4.5 Fisheye Takumar.....E+/Mint £379 - £499
45mm F4 SMC.....Exc £199
100mm F4 SMC Macro + 1:1 Converter.....E++ £449
135mm F4 Macro.....E+/E++ £199 - £249
135mm F4 Macro Takumar.....Exc/E++ £129 - £149
200mm F4.....E++ £199
200mm F4 Takumar.....As Seen/E++ £79 - £199
300mm F4.....E++ £199
300mm F4 Takumar.....As Seen/E++ £159 - £349
500mm F5.6.....E++ £459 - £899
Vivitar 2x Converter.....E++ £79
67 Auto Bellows.....Mint £249
AE Meter Prism 67II.....Mint £199

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Pentax AF - Please Call

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2.8x Planar.....E++ £799
3.5x Planar Type 2 - Metered.....E++ £899
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Type 1 - Black.....E++ £249
T Grey.....E++ £249
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Magic.....E++ £199
Automat Model 2.....E++ £199
Rolleicord Vb Type 2.....E++ £229 - £249
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Grey Baby 4x4.....E++ £195
Rolleicord IV.....E++ £125
Rolleicord III.....As Seen £89
Rolleicord II.....As Seen £89
Rolleicord I.....As Seen £109
Rolleicord IIa Type 3.....As Seen £79 - £95
Rolleicord Ia Type 4.5.....As Seen £79
Rolleicord I.....As Seen £79
Rolleicord Art Deco.....As Seen £79
Original.....As Seen £79
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Mutar 0.7x Converter.....E++ £399
3.5x Planar Type 2 - Metered.....E++ £899
Panoramic Head.....E+/E++ £79
Pistol Grip.....Exc/E++ £25
Plate Holder + Plates.....E++ £35
Rolleiflex Quick Tripod Coupling.....E++ £35
Rolleiflex.....E++ £35
Rolleilux Bay 1 Meter.....E++ £125
Tropical Case.....E++ £55 - £75

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SB24 Speedlight.....E+/Mint £39 - £59
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18mm F3.5 Zuiko.....E++ £489
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135mm F4 Macro Takumar.....Exc/E++ £129 - £149
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200mm F4 Takumar.....As Seen/E++ £79 - £199
300mm F4.....E++ £199
300mm F4 Takumar.....As Seen/E++ £159 - £349
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MANFROTTO ACTIVE BACKPACK 1

High quality and high capacity yet surprisingly compact, this bag that doubles as a standard daypack. It can hold your DSLR with a couple of standard lenses, 15" laptop & accessories. The bag is split into four zippered compartments. The top compartment is for your personal items with the bottom part for photo gear. The divider that separates the top and bottom compartment can be removed so that it can be turned into a daypack.

Active Backpack 1 £79.95
Active Backpack 2 £89.95

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This complete carrying solution builds on the award-winning design of the original Fastpack backpack and incorporates flexible options for today's multimedia photographer. Offers a carrying solution for the photographer who shoots stills and/or video. Highly customizable camera compartment with padded, adjustable divider system. Fast-access, side-entry pocket allows shooter to quickly grab gear by rotating pack to front and unzipping camera compartment. Audio compartment provides storage for headphones, microphone, transmitter/receiver set etc. Removable Custom Audio Utility Pouch aids in the neat and organized management of small audio accessories and cables. Toploading laptop pocket provides easy-access and protective space for computer. Hiway Tripod Mount™ helps secure a tripod or DSLR video rig to side of pack via foldout holder and strap.

DSLR Video Fastpack 150AW SAVE £10 £64.00
DSLR Video Fastpack 250AW SAVE £6 £78.00
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THINKTANK RETROSPECTIVE 7

A soft-sided shoulder bag, which is the perfect size for standard DSLR systems. Pocket at rear is perfect for notebook/tablets to 10". Seam sealed rain cover included for protection. There's a soft, adjustable shoulder strap with cushioned non slip pad.

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Bug 205PL Backpack SAVE £135 £149.95

JUST MINI SENSOR CLEAN KIT

Designed as a low cost solution for both amateurs and professionals. The kit is supplied with ultra soft swabs and a bottle of sensor solution, along with illustrated instructions. Please note that sensors should be dried clean before this kit is used so that no dust particles are present. All sensor size kits available.

Sensor Clean Mini Kit £16.95

BRAUN LW-130 TRIPOD KIT

A lightweight and compact tripod. It features a quick release platform and has a 3 way pan head with a spirit level. The center column is geared with a crank and the legs are braced for extra stability. It has 3 leg sections constructed from anodized aluminum. There is a carrying strap for easy transportation. It also has anti-slip rubber feet and a hook to hang a bag for added stability. A carry bag is included. Max height: 130cm. Min height: 56cm. Closed height: 56cm. Weight: 940g. Load: 3kg.

LW-130 Tripod Kit £19.95
LW-160 Tripod Kit £27.35

MANFROTTO 190XPROL + 804RC2 KIT

This tripod makes photographing at full height more comfortable for taller people and gives more positioning and framing flexibility to all users. The manfrotto 190L isn't just tall. With its independent 4 leg-angle settings, it can be set at any height between the maximum and almost ground level. Closed length: 64cm. Load capacity: 5kg. Max height: 164cm, centre col. load: 140cm. Min height: 8.5cm. Weight: 2kg. The 804RC2 is a 3-way photo head constructed of ultra-durable and lightweight technical polymer. Ergonomic and newly designed handles fit comfortably in the hands, while the standard quick release plate fits snugly in the low-profile receiver.

190XPROL+804RC2 Kit SAVE £68 £149.00

SLIK PRO 700DX AMT KIT

Featuring Slik's Super Alloy "AMT" - a blend of Aluminium, Magnesium and Titanium for a strength to weight ratio some 40% greater than similar tripods. Multi-position legs allow low level shooting, and extra versatility on uneven ground. Each leg is covered with a foam grip. The centre column is simple to adjust - loosen the locking collar and move to the desired position. A friction collar is provided, allowing you to slow the movement. The column is reversible, making this a great choice for macro photographers. Supplied with FREE 700DX head (worth £59.99). A perfect match to the leg set, this all-metal head has two pan handles to operate each axis independently. Max height: 190cm. (152cm column down). Min height: 62cm. Closed height: 76cm. Weight: 3.5kg. Load: 6kg.

Pro 700DX AMT Kit SAVE £150 £129.95

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GIOTTOS GT8223-5011N KIT

Made from carbon fibre, it is designed to be compact yet stable. Features "reverse technology" legs that when collapsed fold through 180° and surround the tripod centre column and head, making the kit more compact and easier to carry between locations. It features leg twist locks, which are a quick set up and comes supplied with a 2-way head that can take up to 4kg in weight. The head has a quick release plate for ease of use and a safety lock to ensure your camera is secure. Max height: 145cm. (111cm column down). Min height: 53cm. Closed height: 51cm. Weight: 1.21kg. Load: 4kg.

GT8223-5011N Kit SAVE £61 £119.00
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OGDEN CHESNUTT

After receiving some photographs from his daughter, Ogden Chesnutt believes that all images are lies

MY DAUGHTER recently sent me some family photographs she had taken professionally. I guess it was either an early Christmas present or a very late birthday gift, but for whatever reason she was thinking of me, a handful of prints arrived – which is a rare thing to receive in the post nowadays.

I was chuffed to see the prints spill out of the envelope. I appreciate all the updates I can get on her young family. And I love their rare visits even more, but on this occasion I must admit I was quite glad they weren't here to see me as I flipped through their photographs.

I suspect if the swearing didn't offend them, they would certainly have been appalled when I threw the photographs in the bin (I did retrieve them later).

To be fair, I would have kept my composure if they were here. I always do, and I always did when I was still married and my children were young. I may be cantankerous at times, but a failed marriage and numerous awkward situations with colleagues over the years have conditioned me to adopt more social charms and keep my little rules and minutiae to myself. Yet here in the relative anonymity of a back-page column I'll just come out with it: I hate the way photographers retouch portraits.

Looking through my daughter's pictures, I see skin that looks plastic, like some kind of cheap doll. I see perfect teeth, white as piano keys. And there's blonder hair. And fuller lips.

This isn't my daughter. And I'm pretty sure my son-in-law's hairline was a little further back the last time I saw him.

It's one thing when you see obvious retouching on the cover of a magazine or billboard on the side of a bus, as I don't know those people and have no reference point in reality with which to compare.

But I find it absurd that anyone would obsessively retouch someone's family photos – and would the family even want these? When you remove my family's imperfections they cease to look like my family. I honestly hated them.

'Lovely,' said Eli, when I spread them across the bar at the pub.

'Really?' I said.

'Well, yeah. They're well lit, the kid's smiling. They're bog standard, but what do you want? It's a record shot for your fridge, not Helmut Newton.'

True, I thought, but don't people want to look like themselves? And then I stopped myself, suddenly aware of what I just asked.

Of course we don't want to look like ourselves.

And all images are lies.

'If this is what I can expect from bog standard, how can I trust any image,' I asked Eli.

He sneered, saying, 'Jeez, Ogden, it's just a picture of your family.'

'But it's not! This looks nothing like them.'

'It looks *something* like them,' he said, 'and you know that. You just like to be contrarian.'

'Pardon me for butting in,' said Rick the barman, 'but I think you both may be right.' Eli and I turned our heads, each of us hoping he'd realise actually one of us was more right than the other.

'I'm not a photographer, but I reckon most photographers feel like you do, Ogden,' said Rick. Eli snorted and pushed his glass forward. 'My partner is an accomplished carpenter. He can make you

beautiful cabinets with hand-carved dovetail joints that will stand the test of time. But no one wants to buy those. He makes his money bashing together trendy coffee tables and wardrobes.

'People have an idea of

who they are that they try to project through every facet of their life, from their clothes to their furniture to their manner of speaking. But for those who are skilled in a particular craft, you are never going to make as much money projecting your world view as you are pandering to those seeking to reinforce their own.

'Like my partner's coffee tables, my guess is that most photographers skilled enough to airbrush portraits know that it's a gimmick. But they're smart enough to know that this is what people want. Another micro brew for you gentlemen?'

We both nodded our heads. 'So maybe retouching is just like saturation,' I said.

'How so?' asked Eli.

'Well, we all use the saturation slider. We give our picture a little boost or take it down a notch. We fine-tune to make our captured version of reality look a little more artistic. You can cook your images, but ultimately there's a level when it gets ridiculous.'

'So, what's that level? What's your line in the sand, +20, +30?' he asks.

'Who am I to say? Sometimes a heavy saturation looks pleasing. Other times it looks like crayons. It's impossible to say where the line is every time, but you know when it's been crossed.'

Eli nods his head vigorously in agreement.

'I think I know what you're getting at,' he says. 'You're saying that photo editing is kind of like pornography. Ask me to define it and I can't do it. But I definitely know it when I see it.' **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 Fax 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: Telephone 0203 148 4121

Email apicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@quadrantsubs.com

Telephone 0844 848 0848 or +44 (0)330 3330 233 from overseas.

One year (51 issues) UK £145.55; Europe €259.99;

USA \$338.99; Rest of World £221.99.

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Contact OTC for copies of camera test reports published in AP.

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Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone 0203 148 2516

Email mark_rankine@ipcmedia.com

Classified Telephone 0203 148 2929. Fax: 0203 148 8158

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Special thanks to The moderators

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Repro Camden Town Typesetters Ltd Telephone 0208 523 6700

Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone 0203 148 3333

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